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A Dictionary of Painters of Miniatures

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A Dictionary of Painters of Miniatures

(1525—1850)

WITH SOME ACCOUNT OF EXHIBITIONS, COLLECTIONS, SALES, ETC., PERTAINING TO THEM

BY THE LATE

J. J. FOSTER, F.S.A.

Author of 'British Miniature Painters,' 'The Stuarts in XVI, XVII and XVIII Century Art,' 'Miniature Painters, British and Foreign,' 'The True Portraiture of Mary Stuart,' 'French Art from Watteau to Prud'hon,' 'Samuel Cooper and the English Miniature Painters of the XVII Century,' 'Wessex Worthies.'

EDITED BY

ETHEL M. FOSTER

'Ces ne sont des scènes idéales, des compositions fantaisistes nées des goûts d'une époque ; c'est dans une expression spirituelle, pimpante, exquise souvent, l'effigie de gens ayant vécu, d'ancêtres à nous, dont les noms, les attitudes et les costumes, pris sur nature, nous instruisent et nous amusent infiniment.'

—*Bouchot.*

LONDON

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FOREWORD

JOSHUA JAMES FOSTER

1847—1923

In presenting this posthumous work of my father, it would not, I venture to think, be inappropriate to introduce by way of foreword a few brief biographical particulars of his life and work.

Born in 1847 in the county town of Dorchester, Joshua James Foster cherished throughout his life an intense pride and interest in all that pertained to Wessex. His father, whose only son he was, carried on a flourishing bookselling and publishing business there, with the result that he acquired a taste for literature at an early age. From his childhood he delighted in pictures of all kinds, and found one of his chief pleasures in cutting out pictorial scraps from the magazines and books which surrounded him.

A delicate child, with an indulgent mother, his schooling was not taken very seriously, and he was wont to say that he learnt very little during his brief stay at Dorchester Grammar School.

It is interesting to record in passing that several of his contemporaries subsequently acquired fame in their respective spheres: to wit, Thomas Hardy, who, in his youth, spent many of his leisure hours in my grandfather's library—as did also, by the way, the veteran Dorset poet, William Barnes; the late Sir Frederick Treves; Dr. Walter Lock, Warden of Keble College, Oxford; and his brother John, late Bursar of Gonville and Caius College, Cambridge, to mention only a few.

On leaving school at the age of sixteen, he began a training which was to fit him to carry on his father's business. During this period he acquired much useful knowledge which stood him in good stead when later he embarked upon the publication of his own works. The narrow life and interests of a country town, however, soon became intolerable to his active and fertile mind, and he sought an opening which would provide greater scope and prospects, and would also enable him to pursue the study of art which had already become his chief interest.

After a short time in London with Messrs. Graves, an opening presented itself in the Manchester house of Messrs. Agnew, Fine Art Publishers, and to such good use did he put it that some years later, when the opportunity occurred of purchasing the old established art business of Messrs. Dickinson in New Bond Street, London, his ex-employer, the late Sir William Agnew, provided the bulk of the necessary capital on nothing but my father's personal security. It may be added that neither party had cause to regret this courageous leap in the dark, and my father had always a feeling of warm and enduring gratitude towards Sir William Agnew for his generous action.

It is uncertain what first kindled the flame of enthusiasm in my father for miniatures and historical portraiture, to which practically the whole of his leisure hours and a great many of his working hours from about 1890 onwards were devoted, but it is probable that contact with the many owners of famous private collections who were among the clientèle of Dickinson's, together with the various exhibitions held in London about that time must have stimulated, if not originated, his interest in the subject. Possibly the spark may have been fanned into flame by reading Samuel Johnson's description of the art, which he quotes in the preface to this work: 'Miniature Art, so valuable in diffusing friendship, in reviving tenderness, in awakening the affections of the absent, and continuing the presence of the dead.'

My father had a natural bent for travel, and utilised every opportunity that occurred of visiting places at home and abroad where he could acquire material or experience to assist him in the preparation of the books that he had in mind on the work of British and Foreign miniature painters and artists. During his life he must have visited almost every private and public collection of repute in this country and most of the famous galleries of Europe, with the result that when his first book appeared in 1898, entitled *British Miniature Painters and their Works*, it was hailed at once by the *cognoscenti* as an authoritative work, and was so quickly taken up by collectors and others interested both at home and abroad that the whole edition was sold before the book appeared. The following quotation from a review in the *Athenæum*, of this, his first published book, will bear testimony to this: 'Mr. Foster is thoroughly conversant with his subject, an adept in choosing his authorities, widely read

in the byways of history and biography, and the annals of the auction rooms . . . an accomplished and careful author.'

His inclination and training had equipped him with the faculties of an art critic, antiquary and historian, and being attracted, like so many others before him, by the fascination of the story of the Stuarts, he next embarked upon an ambitious two-volume book dealing with *The Stuarts in Art.* This appeared in 1902, and was the first publication undertaken by himself through the medium of Dickinsons. This also was received very favourably by the critics. Says one of them: 'We rise from these volumes with feelings of delight. The historic sweep of the work gives it an area of interest far transcending that of any single monograph. Seven royal generations live again under our gaze. . . . The glory, pride, and beauty of three centuries of English history are enshrined in these pages, reproduced and made alive again before our eyes in all the glow of the best art of the past, and with a fidelity of reproduction which it has been reserved to the modern world to invent.'

The subject was treated from a non-political and non-theological standpoint, and the personal element was kept paramount, to give it human interest—to quote from the preface.

In this last observation we get an insight into the underlying motive of the enthusiasm which the author felt in his subject, and the avenue from which he approached it. To those who knew him he was continually emphasising the personal and human aspects of history, and he deplored the methods too frequently adopted in our schools of presenting history as a series of facts and figures from which the human element is almost entirely absent.

Five years after the production of his first book, in 1903, my father produced another book dealing with the subject of miniatures, entitled *Miniature Painters, British and Foreign.* Included in this was the germ of the present work, in the form of an appendix giving a list of painters in miniature.

To appreciate the labour and learning involved in the production of such a work, it may be interesting to quote the words of a reviewer in the *Athenæum* again: 'The author must cover his field thoroughly, he must treat his subject historically, yet be brief and readable. He must express technical knowledge and express it in understandable terms.

He must have an intimate knowledge of the powers of forgers and copyists that can only be gained by handling and comparing thousands of objects. He must have a good memory and be methodical. Especially must he possess a fine critical taste.' It may be added that the reviewer admits that the author had practically fulfilled all these requirements : ' The field he has to cover is a wide one, and he has covered it fairly completely.'

In the following year, 1904, my father returned to the subject of the Stuarts, and produced a sumptuous monograph on *The True Portraiture of Mary Stuart*, which was recognised as an authoritative work on this most controversial subject.

The year 1904 was the Centenary of the death of George Morland, and to commemorate this, my father published *The Life of George Morland*, written by George Dawe, R.A., with some introductory notes of his own.

During many visits to the Continent, my father had become greatly impressed with the beauty and excellence of the work of French artists, many of whom were comparatively unknown in England, and in 1905 he produced the most elaborate of all his books, entitled *French Art from Watteau to Prud'hon*. This work contained a number of critical monographs contributed by eminent French critics of the day, and was very beautifully and copiously illustrated. Here again, as in the case of *The Stuarts*, he brought together a mass of information which previously could only have been laboriously collected from a dozen different sources.

During the next few years the claims of business monopolised a great deal of his time and attention, and his literary output was restricted to a small popular edition of *The Stuarts*, and a handbook published by Messrs. Fisher Unwin in their " Chats " series, entitled *Chats on Miniatures*. During this period, however, he was accumulating material for a fresh book on miniaturists, and, having now retired from business, he was able to devote more time to his hobby. In 1915 he published a book on *Samuel Cooper and the English Miniature Painters of the Seventeenth Century*, but the Great War put a stop to the demand for expensive books of this character, and the actual issue of it was held up until after the Armistice.

Although now past the age of three score years and ten, my father decided to devote what was left of his working

life to the compilation of a comprehensive catalogue of artists who practised limning in small, and from day to day, from innumerable sources, he gradually collated the material which has gone to make up this book. Only his indomitable will and lifelong habit of industry enabled him to triumph over the physical weariness which the carrying through of such a piece of work entails, even where the author has not passed the allotted span of life. He was engaged on the final revision of the manuscript up till within a month or so of his death in March, 1923, and he was thus happily able to write *Finis* to a piece of work which, for many years, he had aimed at completing.

Next to miniatures and portraiture, my father's principal interest in life was a deep-seated love for and pride in his native county of Dorset. All through his later life he was collecting data of an historical, biographical and antiquarian nature with a view to their ultimate publication, and in 1921 the result of his work in this respect appeared in print in a book called '*Wessex Worthies*, being some account of the most prominent men and women born in and associated with Dorset, and the part they played in the history of the county.' To this his life-long acquaintance, Thomas Hardy, contributed a preface, in which he paid a fitting tribute to the author—'himself Wessex born of a far dating Wessex family, who has devoted many years of study to . . . the discovery and exhumation of portraits which are difficult of access, and in many cases supposed not to exist at all.' 'His painstaking,' he added, 'in this respect has surprised me.'

. . . . . .

I have dwelt at some length on his literary activities, as it was by these that he acquired the right of himself being designated a 'Wessex Worthy,' and secured a lasting reputation as an authority on miniatures and historical portraiture. In addition, however, to his literary and critical achievements, he was a keen antiquarian, and, in 1905, the Society of Antiquaries did him the honour of electing him a Fellow. As a young man, too, he was greatly interested in Folk Lore, and for six years was honorary secretary of the Folk Lore Society, and played a prominent part in organising the International Folk Lore Congress held in London in 1891.

His standing as an authority on miniatures was recognised

by his appointment as one of the British representatives on the Committee of the International Exhibition of Miniatures held at Brussels in 1912, and his advice was continually sought by students, owners and collectors both in this country and elsewhere.

To this brief account of his life may perhaps be added a few particulars of a more personal kind. Despite the many anxieties both of his business and private life, my father's keen and whimsical sense of humour never deserted him, and his nimble wit and inexhaustible fund of anecdote made him an admirable raconteur. His store of knowledge, too, was always readily given to those who sought it, though his retiring nature prevented him from obtruding it or courting publicity in any way.

His love of liberty, his keenness for everything that was truly educative, his high sense of duty, his sterling probity of character, and his unflagging application to whatever work was in hand, were perhaps best appreciated by the members of his own family. The death of his two elder sons in 1916, when both in their twenties, and on the threshold of successful professional careers, following the death of his younger daughter a few months before, was a cruel blow to him, and he sought solace in renewed application to the various literary projects with which his busy brain was always occupied.

As the lamp of life flickered lower, his desire to complete this book became more eager, and the entreaties of his family to spare himself a little of the labour which he devoted to it were unavailing. As he often remarked, a book of this character is never finished, but in it—and his other works—he has, I venture to think, builded for himself no mean nor unenduring monument, and of him it may truly be said: 'They rest from their labours and their works do follow them.' *Ave atque vale.*

ETHEL M. FOSTER.

'ALDWICK,'
SUTTON, SURREY.
January, 1926.

AUTHOR'S PREFACE

THIS book is an amplification of the list of artists reputed to have painted miniatures, from the days of Holbein down to the middle of the nineteenth century, which was printed in my work entitled *Miniature Painters, British and Foreign*, published several years ago.

The present volume aims at giving: (*a*) Biographical and critical details relating to artists who worked as portrait miniaturists; (*b*) Information as to the provenance and ownership of works by the same, where ascertainable; (*c*) Particulars of auction sales, or other distributions of examples. The book should prove of value to the student and collector alike. The subject, which extends over four centuries, is one of no little difficulty, since, in addition to the large number of names dealt with, perplexity arises with regard to the definition of the word miniature. What is a miniature? This difficulty was realised when the important exhibition of miniatures promoted by the Science and Art Department of the Council of Education was held at Kensington in 1865. In the introductory notice to the catalogue of that Exhibition it is stated: 'At the very outset . . . the question arose, what constitutes a miniature portrait? It was admitted that miniatures may be painted or drawn on any material, and with any material used by the artist, and in every style of art. Commencing with the head only, to which the skill of some of our early "face painters" was limited, we find their works followed by miniature half-lengths, whole-lengths, and groups; but from these no technical accepted definition of the term miniature can be derived. Without, therefore, attempting to lay down a rule, it was deemed best, in the interests of the Exhibition, to accept all such works as were drawn to a small scale, and were, in respect to manner, of a miniature character, except paintings on porcelain.'

The rule thus laid down—namely, that all works of a miniature character were admissible—opens the door to a large number of examples which, strictly speaking, are not the work of *miniature* painters at all. Nevertheless, having

regard to the desire to make the book of general utility, I have included many names well known as among the 'great masters' in other branches of art, which are quoted in the numerous exhibitions and lists referred to as being authors of miniatures, or miniature work. In order, then, to avoid, on the one hand, presenting these persons as miniature painters; and, on the other hand, to include some reference to them in connection with the subject, the names of this particular character will be found marked with an asterisk. It is desirable to include the names of as many artists as possible known to have worked in miniature, inasmuch as it is difficult to determine the relative importance of information of the kind. Instances could be given of men who have been forgotten for a generation or two, then, their ability being recognised, their work has become the fashion, so that every item on the subject proves of interest, but information about them is sought in ordinary works of reference in vain. Further, in the large number of names dealt with, some distinction might seem desirable in the ranks of professed miniature painters themselves. Thus, a person who has only contributed perhaps once or twice to the Academy (and there are many such) should hardly be ranked with miniature painters who worked and exhibited for many years. Information about these occasional, and sometimes obscure, artists is difficult to procure, and often proves very perplexing where several of the same name are met with (as is frequently the case).

This book does not profess to give the precise rank of the artists and miniature painters dealt with in its pages. More detailed criticism of this nature, and a history of the Art of Miniature Painting itself, will be found in other works by me to which I may be permitted to refer the reader.

Amongst the works of reference consulted in the preparation of this volume, *The Dictionary of National Biography*, and the *List of Royal Academy Exhibitors*, made by my friend the late Mr. Algernon Graves, F.S.A., have proved most useful. I have also to thank Messrs. Hodder & Stoughton for permission to quote from *Portrait Miniatures of Five Centuries*, by Ernest Lemberger, information respecting some Continental miniature painters; and I am indebted to Messrs. Emile Paul Frères, of Paris, for the like use of *La Miniature Française*, by the late Henri Bouchot, published by them, and containing information on many but

little-known French artists who flourished between 1750 and 1825, and to Miss A. H. Wharton's *Heirlooms in Miniatures* for many details regarding American miniaturists.

Amongst the catalogues of Exhibitions, Galleries, Collections, and other sources of information which have been consulted are the following :

Private Collections.

The Royal collection at Windsor; Lord Aldenham; the Duke of Beaufort; Earl Beauchamp; the Marquis of Bristol; the Duke of Buccleuch; the late Baroness Burdett-Coutts; the Marquis of Exeter; Lord Hothfield; the Duke of Northumberland (Alnwick Castle); the Duke of Portland (Welbeck); the Duke of Richmond and Gordon; the Duke of Rutland; Mr. J. Whitehead; Mr. Wicanders (Stockholm).

Foreign Galleries and Exhibitions.

The Rijks Museum, Amsterdam; Kaiser Friedrich Museum, Berlin; Royal Gallery, Dresden; the Pinacothek, Munich; the Louvre, Paris; the Hermitage, Petrograd; the National Museum, Stockholm; Exposition de la Miniature, Brussels, 1912; Exposition d'Œuvres d'Art du XVIII Siècle, Paris, 1906.

British Galleries and Exhibitions.

The Victoria and Albert Museum, comprising the Jones and Salting collections; the Wallace collection; also the Royal Academy Exhibitions from 1769 to 1850, and Winter Exhibition, 1879; Exhibition of the Burlington Fine Arts Club, 1889; Dickinson Loan Exhibitions of Miniatures, 1880, and 1885; Grafton Gallery Exhibition of 'Fair Women'; the Kensington Loan Exhibition, 1865; the Guelph (1891), Stuart, and Tudor Exhibitions at the New Gallery.[1]

Sales by Auction.

The Strawberry Hill (Horace Walpole); the Hawkins; the Propert; the Wellesley, and many other collections.

In bringing to a close labours on a book to which years have been devoted, and great pains have been taken to ensure accuracy, I bespeak indulgence for all shortcomings. I offer it to my readers with a conviction that the study

[1] Particulars of examples exhibited in the Palace of Art at the British Empire Exhibition, 1924, have been added to bring the work up to date. —E. M. F.

to which it pertains is one of perennial interest. In addition to its artistic charm and many-sided historical importance, the subject contains a deep human element which, in the words of Samuel Johnson, makes 'Miniature Art so valuable in diffusing friendship, in reviving tenderness, in awakening the affections of the absent, and continuing the presence of the dead.'

J. J. Foster.

'Aldwick,'
Sutton, Surrey.
Christmas, 1922.

ABBREVIATIONS

The following are the principal abbreviations used :

A.R.A.	Associate Royal Academy.
B.F.A.C.	Burlington Fine Arts Club, London.
B.I.	British Institute.
Exp. 18 S.	Exposition d'Œuvres d'Art du XVIII Siècle, Paris, 1906.
flo.	flourished.
F.S. F.S.A.	Free Society of Artists.
London.	Signifies that a London address is given in the R.A. catalogue.
R.A.	Royal Academy.
R.H.A.	Royal Hibernian Academy.
S.A.	Society of Artists.
S.B.A.	Society of British Artists.
S.K.	South Kensington Museum, London.
V. & A.	Victoria and Albert Museum, London.
*	An asterisk denotes a painter who was not strictly a *miniature* painter.

A DICTIONARY OF PAINTERS OF MINIATURES

AN ALPHABETICAL LIST OF ARTISTS REPUTED TO HAVE PAINTED MINIATURES, FROM THE FIFTEENTH TO THE MIDDLE OF THE NINETEENTH CENTURY

NOTE.—*In the case of foreign artists with prefixes to their names, such as 'De' and 'Van,' they are arranged under the alphabetical order of the prefix, which often becomes by usage an integral part of the name; take Van Dyck, for example.*

ABEL, E. H. (German ?).—There is a portrait of Catherine II, Empress of Russia, in the Duke of Portland's collection, according to the catalogue of which this artist flourished in the second half of the eighteenth century, and worked at Bremen.

ABEL, LOUIS (French).—Worked in Paris at the end of the eighteenth and beginning of the nineteenth centuries. He was represented at the Brussels Exhibition, 1912, by a portrait of a young lady in Empire dress, the property of M. Duchateau.

ACHELOM, J. VAN.—*See* VAN ACHELOM, J.

ACKER, J. B. VAN.—*See* VAN ACKER, J. B.

ACRES, E. (London).—Exhibited 1797–1823 R.A. (19).

ADDINGTON, SARAH (London).—Exhibited 1778 R.A. (2). There is a portrait of Gen. Sir H. Clinton, dated 1793, at the Victoria and Albert Museum, attributed to her, and in the Wellesley collection was a portrait of the Marquis Cornwallis, dated 1800.

ADERS, MRS. (*née* ELIZA SMITH) (London).—Exhibited 1841 R.A. (1).

ADVENAY.—Portrait of a boy thus signed, sold at Christie's, Hawkins sale, 1904; fetched £17.

AGAR, JOHN SAMUEL.—Practised in London; exhibited 28 works at R.A. from 1796 to 1851, of which about half are portraits.

AGAZZI.—A Milanese miniature painter of the early part of the nineteenth century.

AGRICOLA, KARL JOSEPH ALDIS.—Belongs to German School, being born at Baden in eighteenth century. He was a pupil of Füger, and spent most of his life in Vienna. In Mr. J. Whitehead's collection was a miniature of Marie Louise, Second Empress of the French, by him. He was a vigorous painter. He copied in miniature many paintings by Poussin, Elsheimer, etc. Several of his portraits were shown at the Brussels Exhibition.

AHRBECK.—A Viennese painter who was a pupil of Isabey. He painted the Empress Marie Louise, in which he imitated the style of his master very successfully, but with a somewhat heavier brush, particularly in the draperies.

AIKMAN, WILLIAM.—Born in Aberdeenshire in 1682; died 1731. This portrait painter studied in England, where he came under the influence of Sir Godfrey Kneller, and also in Italy. There is a portrait of the 2nd Duke of Argyll by him in the National Portrait Gallery, where also is a likeness of Duncan Forbes of Culloden—apostrophised by Thomson—attributed to him. Aikman appears to have painted miniatures, and there was an enamel of Frances Worsley, Countess Granville, by him exhibited at the Loan Exhibition of Miniatures, Kensington, 1865.

AIXHUBERT (French?).—Flourished at the end of the eighteenth century. An example by this artist was sold at the sale of the collection of Comte Mimeral, Paris.

ALBANESI, MICHELE.—Born in Italy, as his name would suggest. Must be ranked as belonging to the Viennese School. He was a follower of Daffinger. The drawing of animals in his pictures leaves something to be desired, and Lemberger styles Albanesi's work as decorative. He flourished in the nineteenth century, and was represented by examples at the Exhibition of Miniatures at Vienna in 1906; also at the Brussels Exhibition in 1912.

ALCOCK, MISS HARRIET.—*See* EASTHEAD, MRS.

ALEFOUNDER, JOHN.—Died Calcutta 1795. Went to India, where he prospered. Silver medallist in 1782. Exhibited 1777–93 R.A. (40).

ALEMANS, N. (Flemish).—Practised in Brussels, and painted portraits in miniature; also animals.

ALESSANDRIA, ANTONIO (Milanese).—Practised beginning of the nineteenth century.

ALEXANDRE, LOUIS (French).—Born Rheims 1759; died 1827. There were examples of his work in the Museum at Rheims. Represented at the Brussels Exhibition by a portrait of a lady. In the Wicanders collection at Stockholm there is a portrait of an unknown man, signed Alexandre, f.

ALLEN, MISS M.—Exhibited 1807–13 R.A. (9).

ALLISON, F.—Exhibited 1790–99 R.A. (9), S.A. (1).

ALLISON, W. (Southampton).—Painted Duchess of Kent, 1819; this miniature was sold at Christie's, J. Whitehead sale, 1915.

ALLSTON, WASHINGTON, A.R.A.—Born S. Carolina 1779; died 1843. History painter; he attempted miniatures without success. He exhibited 1802–19 R.A. (9), B.I. (8).

ALPHEN, JOHANN EUSEBIUS.—Flourished in the eighteenth century, and was a pupil of J. B. Massé, but it is presumed was German by birth. Lemberger terms him the 'forerunner of Füger,' and says: 'He educated himself in the Spiritualistic style of Carriera.' His work appears marked by good colour and excellent drawing, broad and full of expression.

ALVES, JAMES.—Born 1737; died 1808; practised in London. Exhibited miniatures 1775–79 R.A. (14). Many of his works were in crayon.

AMALTEO, GIROLAMO (Italian).—Born about 1510. Ridolfi says he died young or he would have equalled Licinio. He painted portraits and general subjects in miniature.

AMBERGER, CHRISTOPHER (German).—Born Nuremberg 1485; pupil of the elder Holbein, and close imitator of the greater artist.

ANDERS, JOHN.—Flourished eighteenth century. Dr. Propert had an example of his work.

ANDERSSON, ANDERS GUSTAF.—Born Växjö 1780; died Stockholm 1833. A Swedish miniature painter, of whose work examples are contained in the Wicanders collection.

ANDRÉ, D.—A foreign enameller of the seventeenth and eighteenth centuries; was living in 1725.

*ANDRÉ, MAJOR JOHN.—Born 1751; died 1784; a promising amateur. Sherwin engraved a miniature of him. He was shot as a spy within the American lines while serving as British Adjutant-General. His monument in Westminster Abbey is well known.

ANDREE, MISS.—Exhibited 1825–33 R.A. (8). An honorary exhibitor.

ANGUISCIOLA, SOPHONISBA.—Born Cremona 1530; died Genoa about 1620. Was a pupil of Bernardo Campi. Being invited by Philip II, she visited Madrid about 1560, where she taught the Queen of Spain. She had three sisters—Anna Maria, Europa, and Lucia—also miniaturists, but inferior to her.

ANGUISSOLA, B.—Described in the *Studio* (1910, p. 30) as favourite miniature painter to the Court of Napoleon I. A portrait of Princesse Pauline Borghese, attired in a red turban and blue dress, was in the Ward Usher collection.

ANREITER, ALOISE VON.—Born Bozen 1803; died Vienna 1882. There was a portrait of Count R. Kinsky by him shown at Brussels Exhibition in 1912.

ANSPACH, J.—Miniature of a lady in black, with white headdress, by this artist, dated 1803, sold at the Red Cross Sale, Christie's, April, 1915.

ANTICONE, GIOVANNI BATTISTA.—Was a pupil of Sophonisba Anguisciola, and was celebrated as a miniaturist at Naples towards the end of the sixteenth century.

APPIANI, ANTONIO.—Born 1757. Works in fresco by him are at Milan. Napoleon sat to him for his portrait. A study in black and red chalks for a portrait described as 'one of the earliest of the Emperor, and drawn from nature,' realised £24 at the Wellesley sale. Illness overtook him in his later years, and he died in 1817 or 1818.

ARDIN, NICOLAS.—An enamel painter of German eighteenth century royalty, who worked at Dusseldorf. Mr. Wicanders owns an attractive copy by this little-known artist of a portrait of Ebba Sparre after Sebastien Bourdon, q.v.

ARDROLI, GIACOMO.—An Italian miniaturist, who flourished at the end of the eighteenth century. He painted Napoleon I and Joséphine.

ARENIUS, OLOF.—A Swedish miniature painter; born Uppland 1701; died Stockholm 1766. There are several examples of his work, apparently of mediocre quality, in the Wicanders collection.

ARLAND.—*See* ARLAUD.

ARLAUD, BENEDICT, brother of Jacques Antoine and of Benjamin Arlaud.—Born at Genoa 1670; died London 1719. He practised in Amsterdam, and also in London, where he painted George, Prince of Wales, afterwards George II, and Caroline, Princess of Wales.

ARLAUD, BENJAMIN, brother of Jacques Antoine and of Benedict Arlaud.—Worked in London and Paris. The Duke of Portland owns several examples of his work, including portraits of Count Patkul, John, 1st Duke of Marlborough, and Prince Eugene of Savoy. There are duplicates of the two last-named in the Duke of Buccleuch's collection, and also at Belvoir Castle. In the Welbeck catalogue the following extract from Vertue's manuscript is given relating to the portrait of Count Patkul: 'This was painted by Benjamin Arlaud, who lived at Geneva sometime. The manner very fine painted and neat. At Geneva he said he had been in England and had painted pictors (*sic*) of K. Willm. Earl and the Duke of Portland,' etc. In the Rijks Museum is a portrait attributed to Christian V of Denmark, brother-in-law to Queen Anne of England. It came from the Mauritzhuis, and is signed: 'Benjamin Arlaud pinxit 1706.'

ARLAUD, BERNARD (or ARLAND).—Born Geneva; came to London, and exhibited between 1793 and 1800 some 37 miniatures. He painted on card and vellum. At the Loan Exhibition, Kensington, 1865, there was an enamel and other works which were ascribed to him. His name is sometimes spelt Arland. There is a miniature of a lady in a négligé of white—signed Arlaud—in the Wallace collection.

ARLAUD, JACQUES ANTOINE.—Born Geneva 1688 (some say 1668); worked at Dijon for the jewellers, then went to Paris, where he was patronised by the Duc d'Orléans.

He gained much reputation, and was reckoned one of the first artists of his day. In 1721 he came to London and painted the Princess of Wales, afterwards Queen Caroline. He returned to Paris, and, having amassed wealth, died at Geneva 1743 (or, as some say, 1746 or 1748). Redgrave observes, 'His numerous portraits are well drawn and carefully finished, good in colour, the costume well painted.' He also painted historical subjects. Walpole tells a story, in his *Anecdotes*, of Arlaud copying the Leda of Correggio, but afterwards cutting it up anatomically in a fit of piety, and presenting members of his family with different limbs. A portrait by him of C. L. de Boulanger fetched £10 at the Wellesley sale.

Arlaud, Louis Aimé.—Born 1752; painted for the Court of Louis XVI. Exhibited 1792 R.A. (1).

Arlaud, L. R.—A miniature of 'A Mouse-trap' was exhibited at R.A. 1792 by this artist, then living in Chelsea, who is described as a miniature painter.

Arlaux.—A miniature of William Byrne, the landscape engraver—1796—was exhibited at the Loan Exhibition, Kensington, 1865, signed Arlaux.

Armand, R.—Painted a miniature of Prince James Francis Edward Stuart (James III), given to Lord Lovat by Prince James, now in the possession of Lord Winchilsea.

Arnold, R.—Exhibited 1791 R.A. (1), S.A. (1).

Arnolde, —.—Mentioned by Walpole in his *Anecdotes of Painters* in a quotation from Mere's *Commonwealth of Wits.*

Aromatan, Dorotea.—A Venetian lady celebrated for her miniatures, about 1600.

Arrowsmith, Thomas (London).—Exhibited 1792–1829 R.A. (26).

Artaud, François (1767–1838).—There is a miniature of King James II in the Duke of Buccleuch's collection catalogued by Mr. McKay as by J. A. Arlaud. In the Jones collection, Victoria and Albert Museum, there is a portrait of Philippe, 5th Duc d'Anjou, signed Artaud. Mr. Kennedy surmises (in *Studio*, 'Early English Portrait Miniatures,' 1917) that this miniature of James II may be the work of François Artaud, a miniaturist and antiquarian whose dates are given above.

ARUNDALE, MRS. F. (London).—Exhibited 1839–62 R.A. (19).

ASHFIELD, EDMUND.—Flourished 1670–1700; worked in London 1675. A skilful portrait painter in oils and crayon. According to Walpole, he was a pupil of Michael Wright. Vertue speaks of a small portrait by him of Lady Herbert. La Duchesse de Mazarin by him was shown by Mr. F. Wellesley at Brussels, 1912; at Belvoir Castle there is a portrait of Lord William Russell; and in the Earl of Dysart's collection at Ham House is a striking portrait of the Duke of Lauderdale. The last-named examples are reproduced in Foster's *Samuel Cooper and the English Miniature Painters of the Seventeenth Century*,' where will be found a reference to other works by this artist, including a remarkable example in the British Museum Print Room, also figured. There is a portrait of Lord Rochester by this artist in the Rijks Museum, Amsterdam, which came from the Mauritzhuis; in the catalogue it is wrongly ascribed to Edmund Ashville.

ASPER, HANS (Swiss).—Born Zürich 1499; an imitator of Holbein.

ASTLES, S. (Worcester).—Exhibited 1827 R.A. An enamel, flowers, after Van Huysum.

ATKINS, MISS G.—Exhibited 1849–50 S.B.A. (8).

AUBERT, LOUIS FRANÇOIS.—Living in 1771; employed by the French Court in painting enamels for snuff-boxes. His daughter married Perronneau. Some of his drawings have been taken to be by Chardin.

AUBUISSON, JULIEN HONORÉ GERMAIN (1786).—Portrait of a lady, dated 1817, painted on ivory by this artist, fetched £2 at the Wellesley sale.

AUBRY, ETIENNE (1745–81).—A pencil sketch by this artist sold at the Wellesley sale for a small sum.

AUBRY, LOUIS FRANÇOIS.—Born Paris 1767; died 1851. This distinguished artist worked in Paris through the 'Terror.' He was a pupil of Vincent and Isabey, and the master of Saint; he exhibited in the Salon from 1798 to 1833, and was decorated in 1832. There are portraits of Pauline and Caroline Bonaparte by him at Hertford House, and in the collection of Mr. Wicanders of Stockholm are

two fine miniatures of Mlle. Lardant, a lady-in-waiting to Marie Antoinette.

AUDEBERT, J. B.—Born Rochfort 1759 ; died 1800. Better known as an engraver, but he first practised miniature painting, and afterwards designed subjects of natural history.

AUGUSTIN, JEAN BAPTISTE JACQUES.—Born Saint Dié 1759 ; died of cholera in Paris, 1832. 'Elève de la nature et de la méditation,' as he is described in the Salon catalogue of 1796. His work is very highly esteemed, and reckoned only inferior to Isabey's. He exhibited 1791–1831 ; painted much for Royalty ; and was chief miniature painter to Louis XVIII. Nearly 50 pieces by this admirable painter were shown at the Exp. 18 S., Paris, 1906, including 15 examples belonging to Mr. Pierpont Morgan, and others were contributed from the De Coincy, Doistau, and Alphonse Kann collections. In the last-named were some sketches of exquisite beauty which came from Augustin's heirs. Lady George Pratt owns a portrait of the Duchesse de Guise, shown to the waist, holding a torch. This was exhibited at the Dickinson Loan Exhibition in 1880. Mr. Wicanders owns a remarkable work by this admirable artist, a lifelike portrait of a young unknown man, also a Napoleon I in uniform, on a snuff-box. Augustin's work is well shown in the Wallace collection, where there are nine or ten examples, including two of Napoleon I and one of his brother, Jerome Bonaparte ; the Empress Marie Louise ; William II, King of Holland, and others. A lady by Augustin sold at Christie's, May 21st, 1914, for 72 guineas.

AUGUSTIN, MADAME PAULINE DU CRUET.—Born Paris 1781 ; died 1865.—Three examples by this lady, who was wife and pupil of J. B. Augustin, were shown at the Exp. 18 S., Paris, 1906, one a portrait of Napoleon I on a gold snuff-box, and portraits of M. Jean Richter and his wife, in gouache, both signed Pauline Augustin, 1819. A portrait of Napoleon I wearing a jewelled wreath of victory was shown by Sir Philip Rose, Bart., at the 2nd Dickinson Loan Exhibition in 1885. Mme. Augustin contributed to the Salon, 1822–27, and works by her were shown at Brussels Exhibition in 1912 ; three also were included in the sale of M. Augustin in 1839.

Austin, Miss Christina.—There was an example of her work at the Kensington Loan Exhibition, 1865. Exhibited 1783–97 R.A. (5), S.A. (4).

Austin, Thomas.—Exhibited enamel 1779 F.S.A. (1).

Autant (Belgian, nineteenth century?).—A miniature of Leopold I, King of the Belgians, attributed to an artist of this name was shown at the Brussels Exhibition, 1912, the property of S.A.R. la Duchesse de Vendôme.

Autissier, E.—Born 1772. Painted King Louis of Holland and other persons of distinction; flourished at Paris 1823, when he painted Admiral Sir Sidney Smith. A miniature of an officer wearing the Order of the Legion of Honour, the property of Sir Philip Rose, was shown at the Dickinson Loan Exhibition, 1885.

Autissier, Louis Marie.—Born Vannes, in Brittany, 1772; died Brussels 1830. Pupil of Vautrin. Taking up his abode in Belgium, he was made Member of the Academy of Ghent. He also lived in Holland, and in France; several portraits by him were shown at the Brussels Exhibition, 1912.

Avarne, C. (London).—Exhibited 1793 R.A. (3), one being a portrait of Sir William Dolben.

Ayling, W.—A miniature of Mr. J. Love by this artist, painted in 1827, was exhibited at the Kensington Loan Exhibition, 1865.

Aze, or Azse, Jacques Firmin (1788–1835?).—French engraver who, with his father, worked in Paris early in nineteenth century. Lord Hothfield possesses a miniature of the Princesse de Lamballe (1749–92) signed by this artist; this cannot be a portrait from life, assuming the artist to be born in 1788.

A.—A portrait of John Gay, the poet, signed 'A,' was contributed by Mr. Charles Butler to the Exhibition of the Burlington Fine Arts Club in 1889.

A.—A portrait of a gentleman, inscribed '1564. A. 38' was contributed by Mr. Jeffery Whitehead to the Burlington F.A.C. in 1889.

Babu (London).—Exhibited 1765–75 S.A. (3), F.S.A. (4).

Bachi, Raphael.—Court painter under Louis XV.

Backhoffner, Mrs. (*née* Miss C. Derby) (London).—Exhibited 1825 R.A. (1), S.B.A. (2).

Bailey, G. (London).—Exhibited 1785–97 R.A. (17).

Bailly, David (1584–1661).—At the Wellesley sale portraits of self dated 1623, and of J. V. Boogaardt and G. Schowten, in pen and ink on vellum, were sold for small sums.

Bailly, Jacques.—Born Graçay 1629; died Paris 1682. His chief works were flowers and fruit in miniature, with some portraits.

Baker, George A.—A New York miniature painter who began his work at 16. He flourished at the end of the eighteenth century. Miss Wharton says he executed 150 portraits in the first year.

Baker, Miss Mary (London).—Exhibited R.A. 1842–56 (9 portraits).

Balbi, Lorenzo.—Probably of Italian origin; working at Vienna at the end of the eighteenth century. He was represented by two portraits of Austrian and Tuscan Archdukes at the Brussels Exhibition in 1912.

Baldrighi, Giuseppe.—Born at Stradella 1723; died Parma 1803; a pupil of Mericci, and, at Paris, of Boucher. Dr. Propert says he established a school of miniature painting at Ravenna.

Baldung, Hans (also called Grün or Grien).—Died 1552. His monogram HB was formerly assigned to Holbein. There is a small picture by him at Hampton Court, erroneously catalogued as 'Holbein, by himself.'

Banks, Charles (originally spelled his name Bancks).—A Swede, who came to England when young in 1746. Exhibited R.A. from 1775–92. He must be distinguished from Charles Banks, the sculptor, who exhibited during the same period. There is a drawing by him in Indian ink—of a lady—at the Victoria and Albert Museum, Plumley Bequest.

Barber, Christopher (London).—Born 1736; died 1810. Member of the Incorp. Society of Artists 1763, expelled 1765. Exhibited 1770–1808 R.A. (22). He painted also in crayons and oils, and attained much brilliancy.

BARBER, J. T.—Mr. Whitehead had a miniature of a lady thus signed. *See also* BEAUMONT, J. T. B.

BARBER, LUCIUS.—Died 1767; practised in enamels; some of his work was shown at the Spring Gardens Exhibition, and from 1763–66 S.A. (4). There is an enamel by him of Lord Edward Bentinck in the Welbeck collection, in the catalogue of which Dr. Williamson is quoted as stating that Barber was a Swede who lived and died in London.

BARBER, RUPERT.—Flourished 1736–72. Dr. Propert had an enamel of a Dublin beggar. The signature gives this mendicant the age of 114 years, thus: 'Guilemn Tompson, Mendicano Dublini, Anno 1744, ætat 114, R. Barber, pinxit.'

BARBER AND GILES.—Exhibited enamels 1762 S.A. (5).

BARBETTE, JOSIAS N.—Born Strasbourg; enamel painter. He took refuge in Denmark after the revocation of the Edict of Nantes. His exquisite work will bear comparison with Petitot's, for whose it is no doubt often taken, as was the case with a fine portrait of Van Dyck. This enamel formerly belonged to Queen Anne, and was ascribed to Petitot. It is, however, signed on the back J. N. Barbette, 1692, and is the property of Sir Bryan Leighton, Bart. It is figured in Foster's *Miniature Painters, British and Foreign.*

BARBIER, G. P. (London).—Exhibited 22 portraits at R.A. between 1792 and 1795, and he was represented at the Loan Exhibition, Kensington, 1865.

BARBIER, JACQUES LUC (Bryan, from whom the following particulars are taken, gives him the additional surname of Walbonne).—French historical and portrait painter; born 1769; died 1860. He was a pupil of David; painted also portraits of the distinguished Generals of France. In the Wellesley collection the portrait of an officer dated 1793, in pencil, sold for £15.

BARCLAY, HUGH.—Born London 1797; died 1859. He was much employed in Paris making copies from the Italian masters in the Louvre. A portrait by him of Charlotte, Viscountess Canning, dated 1835, lent by the Viscount Lascelles, K.G., was shown at the British Empire Exhibition, Wembley, 1924.

Barclay, William (Tottenham).—Exhibited 1763–69 F.S.A. (18).

Barfoot, J. R. (London).—Exhibited 1830–57 R.A. (7).

Barham, Lady.—There was a miniature of Richard Sumner by this artist exhibited at the Guelph Exhibition in 1891. It was finely painted in the manner of Cosway, and was large in treatment.

Barker, Robert.—Born 1739; died 1806. Commenced his career as a miniature painter, afterwards turned panoramic painter.

Barnard, P. A. (London).—Exhibited 1840–84 R.A. (16).

Baron, Bernard.—French engraver; born Paris about 1700; died in London 1766. A study in Indian ink for the engraving of Charles I and family realised £10 at the Wellesley sale.

Barou, Mrs. (London).—Exhibited 1797–1801 R.A. (22).

Barrable, Mrs. T. J. (London).—Exhibited 1847–80 R.A. (24).

Barret, Miss Mary (London).—Died 1836. Daughter of George Barret, R.A., the well-known landscape painter, and studied under Mrs. Mee and G. Romney. In 1823 she was made a member of Water Colour Society; exhibited 1797–1835 R.A. (8), Old Water Colour (36). She also painted birds, fish, and still-life.

Barrois, Jacques Antoine.—French, eighteenth century; pupil of the Académie in 1780, and was a pupil of Deshays. Lord Hothfield owns a miniature of a lady, signed Barrois, 1781, five years earlier than the date of birth of Jean Pierre F. Barrois, from whom Jacques Antoine must be distinguished.

Barrois, Jean Pierre Frédéric.—Born Paris 1786; died Meaux 1841. Exhibited at the Salon from 1806 to the end of his life. A pupil of Fontallard. Prince de la Moskowa exhibited a work by him at Brussels, 1912, and in the Wicanders collection is an admirably painted portrait of a boy by this artist.

Barrow, J. (London.)—Exhibited enamels 1797–1836 R.A. (21), S.B.A. (4).

Barrow, Thomas (London).—Exhibited R.A. 1792–1819, mostly portraits.

Barrutia.—Spanish School. Flourished at the beginning of the nineteenth century. A portrait by him of Marie Louise, wife of Charles IV of Spain, was exhibited at Brussels, 1912.

Barry, G. (London).—Exhibited 1793–1800 R.A. (3).

Barry, John (London).—First exhibited R.A. 1784, and continued up to 1827. He was a large contributor, 160 examples being contained in Academy catalogues.

Bartholomew, Anna Charlotte (*née* Fayermann).—Born Norfolk 1800; still-life painter, but specialised in miniatures intended for personal adornment. She exhibited R.A. 1829 as Mrs. Turnbull. By her marriage in 1840 she became Mrs. Bartholomew.

*Bartolozzi, François, R.A.—Born 1735; died Lisbon 1815. As designer and engraver Bartolozzi stands very high. He is said to have engraved over 2,000 subjects, and was made a member of the English Royal Academy, but he is not recognised as a miniature painter.

Basebé, C. (London).—Exhibited 1835–79 R.A. (32), S.B.A. (3).

Basire, James, Senior (1730–1802).—He belonged to a family of engravers—of whom James was the finest—who were much employed by the Society of Antiquaries, and his finest work is probably in the *Vetusta Monumenta*, published by that Society.

*Bassano, Francesco.—Belonged to the Da Ponte family (called Bassano from their native town), of which Jacopo is the most eminent. They were well-known Italian painters of the sixteenth century, but are not to be reckoned as miniature painters. A portrait of Francesco the younger, in oils, by himself, was shown amongst the miniatures at the Loan Exhibition, Kensington, 1865.

Bate, W.—Exhibited 1799–1807 R.A. (7). Painter in enamel to H.R.H. Princess Elizabeth. There is an enamel, dated 1812, by this artist of Elizabeth Hamilton, Countess of Grammont, in the Jones collection, Victoria and Albert Museum.

Bate, W. J. (London).—Exhibited enamel 1808 R.A. (1).

Batez.—There was a portrait of Louis XVIII bearing this name, shown at Brussels in 1912 by S.A.R. le Duc de Vendôme.

Battam, T. (London).—Exhibited enamels 1833–40 R.A. (3).

Battoni, Pompeo.—Born Lucca 1708; died Rome 1787. Originally a jeweller, he became one of the most fashionable artists of his day, and painted many notable people. There are interesting portraits by him of the Countess of Albany, Prince Charles Edward Stuart, and Cardinal York in the National Portrait Gallery.

Baudouin, Pierre Antoine.—Born Paris 1723; died 1769; a pupil of Boucher, whose son-in-law he was. He painted Voltaire in his fiftieth year. He excelled in miniature portraits. It has been said of his art that it 'eut le tort d'être un peu trop de son temps.' He was admitted to the Académie in 1763 in spite of his libertine reputation. It is noteworthy that some exquisite sketches in gouache were executed by him for the 'Missel' of the Versailles chapel. These now belong to the Bibliothèque Nationale, Paris, and were shown Exp. 18 S., Paris, 1906.

Baur, J. Georg.—Born Vienna 1743; was a pupil of Schmulzer, and a fashionable miniaturist of his time. Examples of his work were in the Hermitage Gallery, Petrograd.

Baur, J. W.—Probably an error for J. G. Baur.

Bauzie.—Flourished 1792.

Baxter, Charles (London).—Born 1809; died 1879; portrait and subject painter, popular in his day. He was a pupil of George Clint; occasionally exhibited miniatures R.A. from 1834–72.

Baxter, Thomas.—Born Worcester 1782; died London 1821; excelled in fruit, flowers, and landscape; painted on porcelain some miniatures, after Reynolds. Exhibited enamels 1802–21 R.A. (16).

Bazil.—A miniature of Arthur, 1st Duke of Wellington, painted at Madrid in 1812, was shown at the Guelph Exhibition, No. 1193, lent by Mr. Alfred Stowe. This artist was presumably Spanish, and makes the Duke resemble a Spaniard in appearance.

Beacham, Mrs.—Silhouette by her was sold at Christie's, July 23rd, 1912.

Beal, W.—F. de Conches, in his history of the English School of Painting, speaks of W. Beal, a miniature painter.

Beale, Bartholomew.—Son of Mary Beale. He studied art under Flatman, but relinquished it for medicine, which he practised at Coventry, where he died.

Beale, Charles.—Born 1660; son of Mary Beale. He followed his mother's profession until failing eyesight compelled him to abandon it in 1689. He was a pupil of Flatman. Portraits of Duchess of Buckingham, wife of John Sheffield, Duke of Buckingham, signed B., and a divine (unknown), were shown at Brussels, 1912, by Earl Beauchamp.

Beale, Mary.—Born Suffolk 1632; painted in oils, also worked in crayons; was much supported by the clergy. There is a Charles II by her in the National Portrait Gallery, and an Archbishop Tillotson at Lambeth. Redgrave terms—somewhat harshly, perhaps—her portraits 'weakly painted, wanting in expression and finish, hands without drawing, and colour disagreeable.' She was in her day reputed a poet as well as a painter. She died in 1697, and was buried under the Communion table in St. James's Church, Piccadilly. She was the daughter of a clergyman named Cradock, and was a pupil of Lely. There was a portrait of Catherine Sedley, Countess of Dorchester, and mistress of James II, which fetched £4 10*s.* at the Wellesley sale. Mary Beale is well known from the fact of her husband having kept a diary, from which Vertue has made copious extracts. This diary affords full particulars of her work, and the prices obtained; for example, her last year's remuneration amounted to £429. Ten per cent. of her income was devoted to charitable purposes, a fact which may be allowed to speak for itself. The Duke of Bedford owns a portrait of Monmouth by her, well painted in oils and reproduced in Foster's *The Stuarts in Art*, vol. ii.

Beatherd, —.—Exhibited 1782 F.S.A. (1).

Beaubrun, Henri.—Died 1677. He painted the Duchesse de Mazarin and the Marquise de Montespan, belonging to Lord Wharncliffe and the Duke of Buccleuch respectively.

Beauclerc, Lady Diana (*née* Lady Diana Spencer).—Daughter of the 2nd Duke of Marlborough; born 1734; died 1808. She was a clever painter and modeller; drew designs for Wedgwood, and was especially successful with children. Her drawing of her two daughters, engraved by Bartolozzi, is well known. Sir Joshua Reynolds praised her drawings, and Walpole talked of them as 'sublime.' She married the Hon. Topham Beauclerc, after having been divorced from Viscount Bolingbroke.

Beaumon, Le Chevalier de.—*See* De Beaumon, Le Chevalier.

Beaumont, John Thomas Barber.—Born Marylebone 1774; died 1841. He entered the R.A. Schools 1791; was appointed miniature painter to the Dukes of Kent and York. He was also an author, and established the *Weekly Register*. Some theatrical miniature portraits by him are engraved in the name of J. T. Barber. Exhibited 1794–1806 R.A. (53). He took the name of Beaumont, and founded the County Fire and Life Office. *See also* J. T. Barber.

Beauneveu, André.—Illuminator. *See* Jacqmart.

Beaurepaire.—*See* De Beaurepaire.

Beauvais, John.—A Frenchman who settled in England. He gained a Society of Arts premium in 1765, and practised as miniature painter at Bath with success. He was noted for his dirty person (*vide* Smith's *Life of Nollekens*).

Beauvais, Simon (London).—Exhibited 1761–78 S.A. (30), F.S. (3).

Beckett, Isaac.—Born Kent 1653; died 1719. He was an engraver, and was apprenticed to a calico printer in London. According to Challoner Smith, who describes over 100 plates by him, he was, with Williams, the first native Englishman who extensively practised, and in a measure founded, the art of mezzotint engraving. A plumbago on vellum of Louis, Earl of Feversham, by Isaac Beckett, fetched £4 10*s.* at the Wellesley sale.

*Beechey, Sir William, R.A. (1753–1839).—This well-known portrait painter was originally employed in a lawyer's office. He exhibited at the Royal Academy when he was 22, was subsequently knighted, and made

portrait painter to Queen Charlotte. Between 1776 and the date of his last exhibition, 1838, he contributed over 350 portraits to the Academy. A miniature shown by Major Kingsley Foster at Brussels, 1912, is described as 'his (Beechey's) only known miniature.'

BEECHEY, LADY (wife of Sir William Beechey, R.A.?).—Mentioned in catalogue of Walpole's sale at Strawberry Hill as painter of a miniature of a Persian envoy. Exhibited 1795–1805 R.A. (20).

BEELDEMACKER, ADRIAEN (1630–1701).

BEER, ADELBERT (brother of J. F. Beer?).—Died 1792; flourished at Prague.

BEER, JOHANN FRIEDRICH.—Born Eisfeld, in Saxony. Not much is known of his work.

BEETHAM, MISS JULIA (London).—Exhibited between 1794 and 1816, R.A. (56) and elsewhere. In 1797 she married Mr. John Read, a solicitor. *See also under* JOHN OPIE.

BEETHAM (or BETHAM), MARY MATILDA.—Sister to Julia Beetham, q.v. She occasionally painted miniatures, and, as an honorary exhibitor, sent to the Academy of 1807 a drawing of a young lady dancing, and in the next year a village girl. She painted S. T. Coleridge and Sarah Coleridge, and was acquainted with Charles Lamb.

BEHNES, W.—Born about 1794; died 1864; sculptor; the son of a Hanoverian pianoforte maker. He drew portraits on vellum, but his best work was portrait statues and busts, of which he exhibited a great many at the Royal Academy between 1815 and 1863. A miniature of Lord Elmley by him was shown at B.F.A.C. Exhibition by the Hon. Gerald Ponsonby, and there was one in crayons at the Loan Exhibition, Kensington, 1865.

BEKKING, —. (Dutch).—Born about 1780; of some reputation.

BEL.—*See* LE BEL.

BELCAMP (or BELKAMP), JAN VAN.—*See* VAN BELCAMP, JAN.

BELIN, CLAUDE ALEXANDRE.—An excellent French miniature painter of the eighteenth century; contemporary of P. A. Hall. Bouchot speaks of a portrait of him as being in the collection of Comte Mimeral, signed and dated 1794, and compares him with Franklin. He was a pupil

of Vien the elder. He exhibited miniatures at the Salon between 1798 and 1810. Lord Hothfield owns a portrait of Mlle. Clairon, the actress, by Belin, and in the Wicanders collection there is an excellent example of this artist's powers—an unknown middle-aged man.

BELL, MRS., and BELL, LADY.—*See* HAMILTON, MISS MARIA.

BELL, RODOLPHE.—Born in Switzerland; died Paris 1849. A pupil of Isabey. Exhibited Salon 1822–24. He painted some English portraits. There is a portrait by him of an unknown lady, dated 1824, in Lemberger's *Portraits of Five Centuries.* A miniature of Princess Obelewsky dated 1819 was shown at Brussels, 1912.

BELLAMY.—The dates of the birth and death of this artist are unknown. Mr. Francis Wellesley owned a portrait of Oliver Cromwell by him, signed and dated 1659, which is reproduced in Foster's *Samuel Cooper, and the English Miniature Painters of the Seventeenth Century,* but does not bear comparison with Cooper's rendering of the 'Protector.' It fetched 5 guineas at the Wellesley sale.

BELLE, ALEXIS SIMÉON.—Born 1674; died 1734; a well-known French painter. In the Bodleian Library are two miniatures by Belle of Maria Clementina and James, the 'Old Chevalier,' and in the National Portrait Gallery a portrait of the same Prince, and of John Law.

BELLINGHAM, —. (London).—Exhibited 1766–67 S.B.A. (2).

*BELLINI, GIOVANNI.—Born Venice 1426; died 1516; was the son of Jacopo Bellini, an artist of repute. According to Ruskin, Giovanni was 'the mighty Venetian master who alone of all the painters of Italy united purity of religious aim with perfection of artistical power.' Durer describes this great artist when 80 years of age (he lived to be 90) as 'the best painter in Venice.' Giorgione was a pupil of his. A small portrait group of a Doge of Venice and his secretary, by Bellini, was shown at the Exhibition of Miniatures by the Burlington Fine Arts Club, 1889. He is well represented in our National Gallery.

BELZONI. — American miniature painter; worked in Charleston at the end of the eighteenth century. Thomas Sully was placed by his father in the studio of this artist,

who, however, proved himself to be possessed of so violent a temper, says Miss Wharton, that young Sully fled and took refuge with his brother Lawrence.

Bembridge, Henry.—Born Philadelphia 1750. While quite young he commenced his art career, and painted the panels of a room in his father's house with historical designs and copies from Raphael's cartoons, which attracted many visitors by their merit. His taste for art was encouraged by his parents, who were wealthy. He went to Rome in 1770, studying under Raphael Mengs and Pompeo Battoni till 1774, when he returned to America, and lived in South Carolina, and afterwards in Philadelphia.

Bemfleet, G. (London).—Exhibited enamels 1772–90 R.A. (7), S.A. (1).

Bencini, Antonio.—Painted German Royalty.

Beninc (Benninck, or Bennenk), Simon.—An exquisitely finished portrait of himself in a black gown, holding eyeglasses in left hand, is in the Victoria and Albert Museum, Salting collection, dated 1558. There are also two landscapes by him there shown. Examples of work by Benninck will be found in the British Museum, also in the National Library of Madrid. Died 1561.

Benner, Henri.—Born Mulhouse 1776; died 1818. Pupil of Isabey. He worked in Russia, where he was made Court Painter. A portrait of the Emperor Alexander I, which belonged to the Marquis de Casa-Torres, was shown at Brussels, 1912.

Bennet, R. S. (London).—Exhibited 1845–89 R.A. (3).

Bennett, William Mineheard.—Born Exeter 1778; died 1858. Pupil of Sir T. Lawrence. He exhibited R.A. 1812–16, and again 1834–35. He afterwards settled in Paris, where he was patronised by the French Court.

Benninck, Levina.—*See* Teerlinck.

Benoist (or Benoit), Antoine.—Born 1631. He was appointed *peintre du Roi* to Louis XIV, and is said to have painted many excellent miniatures (there are a number of examples in the Bibliothèque Nationale); but he is better known for his skilful modelling in wax. The King sat to him many times, and a portrait of him at Versailles is said to be one of the best ever executed,

showing even the marks of the small-pox on Louis' face. The whole French Court were done in this way as *bustes en cire*, and were exhibited throughout France by Royal consent. The whole Court of James II of England is also said to have been modelled in the same way; if so, it would be interesting to know what has become of them.

BENOIT, J.—There was a copy of 'La Source,' after Ingres, contributed by Lt.-Col. Eaton (now Lord Cheylesmore) to the Dickinson Loan Exhibition of miniatures, 1880, thus inscribed.

BENOLI, IGNATIUS.—Born Verona; died 1724. Italian copyist of the works of Rubens and Van Dyck in miniature.

BENWELL, MISS MARY (London).—Was living retired in Paddington in 1800, having married an officer named Code. Several of her works were engraved. Exhibited at the Society of Artists from 1762 (61), and at R.A. from 1775–91 (19), some being in crayons. There is a portrait of Mrs. Bradney by her at the Victoria and Albert Museum.

BENZI, MADAME.—French miniature painter, and of some ability; she flourished towards the end of the eighteenth century.

BERCZY (FLORENCE).—Exhibited 1790 R.A. (1).

BERG.—*See* VAN DEN BERG.

BERGMANN, IGNAZ.—Practised at Vienna, where he was noted for his family groups.

BERJON, ANTOINE.—Born 1753; died 1843. Known as Berjon de Lyon. He excelled in painting flowers, but executed miniature portraits as well. He exhibited at the Salon from 1804. Berjon also invented a process of engraving. Two very attractive portraits by him of women were shown at Exp. 18 S., Paris, 1906. His work is highly praised by Bouchot, who speaks of a profile of a lady, about the year 1800, sold at the Mimeral sale, as an example of force and brilliancy rarely met with on ivory.

BERNARD, JEANNE.—*See* DABOS.

BERNARD, SAMUEL.—Born Paris 1615; died there 1687. Simon Vouet was his master. He was also an engraver. He was received in the French Academy, 1665.

Berndes, Antoine Ulrich.—A Swedish artist and miniature painter; born 1757; died Stockholm 1844. His works are shown at the Stockholm Museum, and there was a portrait of William III, King of Sweden, by him exhibited at Brussels, 1912, the property of S.A.R. la Princesse Mathilde de Saxe. In the Wicanders collection there are over a dozen examples by him.

Berne, H.—Exhibited 1800 R.A. (5).

Bernede, —.—Exhibited 1797 R.A. (1).

Berny d'Ouvillé, Charles Antoine Claude (French).—Born at Clermont 1780; died 1842. He exhibited at the Salon, Paris, 1802–33. Represented at the Hermitage, Petrograd, and at the Brussels Exhibition, 1912; and there was an example in Sir Philip Rose's collection shown at the Dickinson 2nd Loan Exhibition, 1885, signed Ch. Berny. An example of his work was in the Mimeral sale.

Berny, *fils*.—Doubtless son of the above-named Charles Berny. A girl in classic drapery, signed 'Berny, *fils*, 1836,' is in the Wallace collection.

Béron, Erik Gustaf.—Born 1747; died at Bordeaux in 1780. His work appears unknown to Bouchot, but he is represented in the Wicanders collection.

Berrac, G. (London).—Exhibited 1797 R.A. (2).

Bersé, Erneste de Riga.—Flourished at Rome 1819. An example of his work is in the Duke of Devonshire's collection.

Berthold.—Lord Hothfield owns a miniature of Mme. Récamier in a white dress, with bare bosom and arms. She is leaning against a cushion. It is signed C. Berthold. Dr. Williamson suggests that the signature C. Berthold may be that of Carl Ferdinand Berthold, who is known as an etcher, and flourished 1800–38.

Bertrand, Vincent.—Is conjectured to have been born in 1770. He was a pupil of Regnault. He contributed to the Salon from 1796 to 1817. In 1810 he executed a number of portraits of celebrated people. Prince d'Essling showed a man's portrait by Bertrand at Exp. 18 S., Paris, 1906, and there was a good example of his work at the Guelph Exhibition, a portrait of Jas. Drummond of Concraig, Commissary General at Paris 1818–21, belonging to Capt. Telfer.

Best, Mary Ellen.—A miniaturist who flourished 1873.

Bestland, C. (London).—Was a contemporary of Cosway. Redgrave does not mention him, but he contributed to the exhibitions of his time, including over 70 examples in the Royal Academy, largely portraits, between the years 1783 and 1837. In 1885 a number of his works, both in oils and miniature, were sold at Sotheby's. They comprised varied subjects in their nature, and copies after Reynolds, Gainsborough, Wheatley, and others. The well-known 'St. James's' and 'St. Giles's' beauties are by him. He was an engraver also.

Bettes, John.—Died about 1570; practised in the reign of Elizabeth; is said to have painted a miniature in oils of the Queen. At the R.A. Old Masters' Exhibition 1875, there was an oil head, dated 1545, 'well drawn and expressed, good in colour and carefully finished,' according to Redgrave. In the same Galleries in 1879 the Duke of Buccleuch exhibited a miniature of Catherine de Balzac, Duchess of Lennox (wife of Esmé Stuart, created Duke of Lennox by James VI), and another of Queen Elizabeth, both ascribed to John Bettes. A portrait by him of Sir William Butts, physician to Henry VIII, will be found in the National Gallery.

Bettes, Thomas.—Brother of above; painted 'limnings' in church books, and drawings in small from life. At the R.A. Winter Exhibition of 1879 there was a miniature of Thomas Egerton, Lord Ellesmere (Lord Chancellor, 1603), lent by the Duke of Buccleuch; and Dr. Propert had a miniature of J. Digby, Earl of Bristol, which he ascribes to Thomas Bettes. Thomas and John Bettes are mentioned in Mere's *Commonwealth of Wits*, published in London, 1598, together with other artists whose names are hardly known, and whose works are absolutely unknown. The painters in question were mentioned in the introduction to the catalogue of the Loan Exhibition, Kensington, 1865, but no examples were forthcoming. Confusion reigns as to their date, and beyond the facts that Vertue mentions a miniature by John Bettes of Sir John Godsalve, who was Controller of the Mint to Edward VI, and that in Hall's *Chronicle* of the year 1576, for which he engraved some vignettes, he is termed a designer, and said to have been a pupil of Hilliard's, but little is recorded of them.

Bichelberger, C., and Bichelberger, S.—Sisters; Dutch; practising at the Hague at the end of the eighteenth century.

Bienemann.—Portrait of Countess Zavadovsky is owned by Count de Tolstoi.

Biffin, Miss Sarah.—Born near Bridgwater 1784; died 1850; was from her birth without hands or feet. She had instruction from Mr. W. M. Craig, and in 1821 was awarded the Society of Arts medal. She married a Mr. Wright, and contributed a miniature from Liverpool to R.A. in 1850. In spite of patronage by the Royal family, she became very reduced in circumstances before her death.

Bilfeldt.—A miniature of the King of Rome, thus signed, is in the Wallace collection. It is assigned to the German School, and to the beginning of the nineteenth century.

Billy, —.—Flourished in Paris 1775. There is a portrait of Joseph II, Emperor of Germany, by this artist in the Louvre (Lenoir collection).

Bindon, Francis.—An Irish amateur in the eighteenth century, whose portraits are tolerably drawn. There was a miniature of Swift, exhibited at Leeds, 1868, in the Duke of Buccleuch's collection.

Bingham.—*See* Lucan.

Bini, Abbate.—Miniatures by this artist were shown at the Loan Exhibition, Kensington, 1865, including one of Mme. de Staël.

Birch, William.—Enamellist; born Warwick. Went to Philadelphia in 1794, where he died. He painted a miniature of Washington, which has been engraved; he was a clever engraver. Exhibited 1775–94 R.A. (41), S.A. (2). In the Bentinck-Hawkins collection at the Ashmolean, Oxford, is an enamel by Birch of the 1st Earl of Mansfield, after Sir Joshua Reynolds. He had a son, Thomas Birch, a landscape painter.

Bird, Edward, R.A.—Subject painter; born Wolverhampton 1772; died 1819; son of a carpenter. He was apprenticed to a tea-tray maker; he was a clever and versatile man. Removing to Bristol, he opened a drawing school,

and turned a miniature painter and a scene painter; in 1812 he was elected A.R.A., and in 1815 R.A., and became a successful subject painter. Redgrave says 'his colouring was crude and tasteless.' He was buried in the cloisters of Bristol Cathedral.

Bird, Miss E. (London).—Exhibited 1793–1803 R.A. (13).

Birnie, A. D. (London).—Exhibited 1828 R.A. (1).

Bischoff, F. H. (London).—Exhibited 1823–49 R.A. (38).

Bishop, T. (London).—Exhibited enamels 1787–98 R.A. (5).

Bisset, James.—Born 1760; died Leamington 1832; was known as a miniature painter at Newmarket in 1785. He was a singular character, chiefly known by his poetic effusions.

Blackmore, Miss Isabel (London).—Exhibited 1836–53 R.A. (36), S.B.A. (7). She was represented at the Dickinson Loan Exhibition, 1880.

Blackner, Johann Samuel.—Born 1771; was, according to Propert, a prodigy, being known as a miniaturist at the age of 15. He painted the Princess of Courland some eleven times.

Blarenberghe, Van.—*See* Van Blarenberghe.

Blarenberghe, Hélène Van.—*See* Van Blarenberghe, Hélène.

Blarenberghe, Henri Désiré Van.—*See* Van Blarenberghe, Henri Désiré.

Blarenberghe, Henri Joseph Van.—*See* Van Blarenberghe, Henri Joseph.

Blarenberghe, Jacques Willem Van.—*See* Van Blarenberghe, Jacques Willem.

Blesendorf (Blesendorff), Constantine Frederick.—Of Swedish origin; born in Berlin 1675. Besides being a miniature painter in enamel he engraved many portraits for books. He was a brother of Samuel and Elizabeth Blesendorf, q.v.

Blesendorf, Elizabeth.—Sister of above; also painted in enamels. According to Molinier, she died about 1760 at Petrograd, where the Princess Metschnikof brought her.

Blesendorf, Samuel.—Painter, engraver, and enameller, brother of Elizabeth and Constantine. Molinier says he was the first painter in enamels at Berlin, and he gives the date of his death as 1706. There are two examples of this artist's work in the collection of the Duke of Portland at Welbeck—one of Frederick, Elector of Brandenburg, signed 1686, another of Frederick I, King of Prussia. There are others of Prussian Royalty in foreign collections.

Blomfield, John.—Born in Dublin ; pupil of Robert West, first Master of the Historical Department of the National Gallery, Dublin ; excelled in chalk and crayons.

Blond (or Blon).—*See* Le Blond.

Boatti.—A portrait by this artist of a gentleman in a red velvet tunic was in Sir P. Rose's collection, shown at the 2nd Dickinson Loan Exhibition, 1885.

Bockner, J.—A miniature of the Chevalier St. George by this artist was sold at Christie's May 15th, 1906, for 5½ guineas.

Bocquet, Mlle.—French miniature painter, eighteenth century. A copy by her, after Van Loo, of Louis XV wearing the robes of the order of Le Saint Esprit was exhibited in the Salon of 1751.

Bode, Lewis (Egham).—Exhibited 1772–83 F.S.A. (22), S.A. (4).

Bodemer, Jacob Conrad.—A German artist who worked in enamels ; born near Carlsruhe 1777 ; died Vienna 1824. He studied at Geneva, and established himself at Vienna in 1799, where he acquired a great reputation. Lemberger says he belongs to the School of Petitot ; judging from an example—a copy after Leonardo da Vinci—his work lacks the delicacy of the great Swiss enameller.

Bogardus, Mrs. J. (London).—Exhibited 1839 R.A. (4).

Bogle, John.—From the fact of his commencing his art in Glasgow, and afterwards continuing it in Edinburgh, it may be assumed he was of Scottish origin. He exhibited at the R.A. from 1772–94, and at the Society of Artists 1769–70 (2). Although his works are allowed to possess great merit, being beautifully finished, and recalling the enamel-like manner of Smart—there is a beautiful example in the Salting collection, Victoria and Albert Museum, of

the Danish Governor of Trincomalee, and two others—he is said to have died in great poverty. According to Cunningham, 'he was a little lame man, very poor, very proud, and very singular.' Four miniatures attributed to Bogle were exhibited at the British Empire Exhibition (Palace of Arts) in 1924. Two of these—Mrs. Scott, lent by the Viscount Lascelles, K.G., and H.R.H. Princess Charlotte, lent by the Hon. F. Wallop—are signed, and dated 1785 and 1799 respectively. A very fine and highly finished portrait of a man in a blue coat, belonging to Mr. Ernest Salaman, was also attributed to Bogle.

Böhm, B.—A portrait in pencil of a gentleman, signed and dated 1786, was in the Wellesley collection.

Boichard, Joseph Alexandre (French).—Early nineteenth century; pupil of Vincent. He exhibited at the Salon from 1804–14, and was represented by a portrait of a woman at Brussels, 1912.

*Boilly.—This most prolific French artist was born at La Bassée 1761, died Paris 1845. He was a *genre* painter *par excellence*, and though some pencil drawings in the Wellesley collection, and a miniature in the Exhibition of Eighteenth Century Art, Paris, 1906, were ascribed to him, he cannot be considered a miniature painter. He is represented at the Wallace collection by several subject pictures.

Boissière.—*See* De la Boissière.

Boissieu (French, eighteenth century).—Remarkable for his lead pencil miniatures.

Boit, Charles.—Of French extraction; born in Stockholm 1663. He came to England when about twenty, and worked as a jeweller. Failing in that branch of business, he tried teaching drawing, and Walpole tells of a story of an intrigue with the daughter of a general officer, leading to Boit's being thrown into prison for two years, which he is said to have turned to account by practising enamel painting. He afterwards became prominent, and obtained very high prices for his work. In one case he is said to have had £1,000 advanced on a large plate intended for the Queen (Anne). But the Queen died, and as he wasted £700 or £800 in trying to fire it, it is not surprising that he got into difficulties, to escape which he fled to France,

where he died 1727. There is a large piece by Boit at Oxford. His principal enamel. of the Austrian Imperial family, is at Vienna. There are examples by him at the Victoria and Albert Museum, and he was represented at the Hermitage, Petrograd, and the Louvre.

Bol, Ferdinand.—Born 1616; died 1680. A pen and ink drawing by this artist, who was a pupil of Rembrandt, was in the Wellesley collection.

Bol, Hans.—Born Malines 1534; died Amsterdam 1593. According to Laborde, he painted portraits in miniature, but most of his work appears to have been landscape. He painted on vellum in gouache; he also etched on copper.

Bolinder, Johan Erik.—Born Söderhamn 1768; died Stockholm 1808. This artist, whose work seems but little known out of Sweden, would appear to have been an accomplished portrait miniaturist judging by several examples in the Wicanders collection, of which one of Gustav IV, King of Sweden, is especially noteworthy.

Bone, Charles Richard.—Son of Henry Pierce Bone. An enamel painter. He exhibited 69 portraits and copies of pictures at R.A. from 1826–48. There is a copy by him of Guido's 'Beatrice Cenci' at the Victoria and Albert Museum.

Bone, Henry, R.A.—Came from the West of England, having been born at Truro in 1755. He was apprenticed in a china manufactory at Plymouth, and, removing with it to Bristol in 1778, afterwards came to London, and found employment in painting devices in enamel on lockets and trinkets. This fashion changing, he tried miniatures in water colours, and in 1780 he exhibited an enamel of the 'Sleeping Girl,' after Reynolds, at the R.A. This attracted such attention that he was employed by the Prince of Wales, and was appointed enamel painter to Royalty. In 1783 he sent two miniatures of ladies to the F.S.A., and he exhibited at the R.A. for more than half a century, viz. 1781 to 1832, his contributions numbering some 200 works, varied in subject, with a predominance of portraiture. He was made A.R.A. in 1801, and attained full honours 1811. In 1810 he ventured on a noble plaque measuring 18in. by 15in.; it is a copy of the Bacchus and

Ariadne, by Titian, in the National Gallery. It was bought by Mr. Bowles, of Wanstead, for 2,000 guineas. He executed a series of 85 copies of portraits of the great men of Elizabeth's reign. He copied also many of the works of Raphael, Titian, and Murillo. Queen Charlotte, Charles I after Sir A. Van Dyck, Catherine of Braganza, and Dr. Wolcot (' Peter Pindar ') are in the Victoria and Albert Museum collection. In his later days his eyesight failed, and he was compelled to receive the pension of the R.A. He died in 1834. Three enamel portraits—of John, 4th Earl of Sandwich, Lavinia, Countess Spencer, lent by the Earl of Sandwich and Earl Spencer respectively, and one of John Clemence, after Smart, were shown at the British Empire Exhibition, 1924.

Bone, Henry Pierce.—Son of Henry Bone, born London 1779. Painted in oils for many years, and when his father's powers failed, the younger Bone took up enamel painting, which he practised from 1833 to 1855, when he died. He exhibited subject pictures, and many copies from the old masters. He exhibited for 55 years at the R.A., in the catalogue of which will be found over 200 of his works. He was enamel painter to Queens Adelaide and Victoria.

Bone, Louisa (London).—Exhibited 1844, R.A. (1).

Bone, P. J.—Son of Henry Pierce Bone. Exhibited enamel at R.A. 1801. Lord Mayo possesses a portrait of a lady of that date.

Bone, W.—Brother of Henry Pierce Bone, and son of Henry Bone. Exhibited R.A. 1815–43 (47), mostly portraits, but some copies after Sir A. More and Holbein.

Bone, William, Junr.—Exhibited R.A. 1827–51 (18) various enamels, but mostly copies after Sir J. Reynolds and Sir T. Lawrence.

Bonfigli, Antonio.—Early in the nineteenth century he worked at Siena. Mr. Wellesley owned a portrait of a lady by him, which fetched £3 at the sale of his collection.

Boni, Bianca.—Flourished 1774. An example was shown by this artist at Loan Exhibition, Kensington, 1865, by Viscount Gage.

Boot, Miss (London).—Exhibited 1847 R.A. (1).

Booth, Joseph.—Born and studied in England, but about 1770 practised in Dublin with great success.

Booth, William.—Born Aberdeen 1807; died 1845. Practised in London. Exhibited 1827–45 R.A. (123), S.B.A. (15). He painted female portraits well, also groups with children.

Boquet, Marie Virginie.—Born in Paris at the beginning of the nineteenth century; died 1878. Pupil of Mme. de Mirbel. Exhibited at the Salon from 1835 to 1878. She was represented by an example at the Brussels Exhibition, 1912.

Boquet, Mlle.—Worked in Paris at the end of the eighteenth century. There was a work by her, dated '*l'an* II.,' shown at Brussels.

Boquet, Pierre J. (French).—Mr. G. Bonnor owned a miniature of a lady seated in a garden chair, signed and dated Boquet 1789.

Borckhardt, C. (London).—Exhibited 1784–1825 R.A. (20).

Bordes, Joseph.—A pupil of Isabey. Earl Cowley contributed a miniature of Napoleon I by this artist to the Loan Exhibition, Kensington, 1865.

Bordier, Jacques.—Born Geneva 1616; worked in England with Petitot, whose brother-in-law he was.

Bordier, Pierre.—Goldsmith and painter in enamel at Geneva. He was the master of Petitot; they travelled together in Italy and France. At Blois Petitot is said to have worked with Toutin; the former left England in 1649, but Bordier remained, and executed two enamels representing the Parliament and the Battle of Naseby, which he signed 'P. B. *fecit*.' *See also under* Petitot.

Borel, Antoine.—Born 1777; died 1838. French miniature painter; Director of the School of Design, Besançon.

Borilli, Jean Baptiste.—One of the French miniature painters of the time of the French Revolution, whose work is little known. He was a pupil of Bornieu, who was Conservateur des Estampes de la Bibliothèque Nationale. An admirable example, signed by Borilli, of an old woman was shown by Comte Allard de Chollet at Exp. 18 S., Paris, 1906.

Bornet (French).—He was an enameller, eighteenth century. He exhibited a portrait in the Salon de Saint-Luc in 1774,

and at the Hotel Jabach. He contributed many small pieces to exhibitions in Paris. Le Comte Mimeral showed two portraits at the Exp. 18 S., Paris, 1906, of which the quality was above the average. Bouchot does not rank his work very highly. There is a portrait by him of Louise de Savoie Carignan, Princesse de Lamballe, signed '89,' which is exhibited in Lenoir collection at the Louvre.

Bos, Louis Janssen.—Born Bois le Duc about 1450; died 1507. Remarkable for extraordinarily minute paintings of flowers and fruit; was also a portrait painter.

Bosch.—*See* Van den Bosch.

Boselli, Pietro.—According to Lemberger, he was a Capuchin and miniature portrait painter, 'who often painted the Empress Maria Theresa and her children, and many of the Austrian nobility.' His work appears stiff and formal, but is probably in the style of his period.

Bosman, Barend.—Born Dordrecht 1742; a fashionable Dutch miniaturist of his time.

Bossam, John.—According to the *Dictionary of National Biography* he was a painter and draughtsman in black and white who flourished about 1550. This statement is probably founded on the passage quoted in Walpole's *Anecdotes of Painting*, wherein he is mentioned as 'that most rare English drawer of story works in black and white, one for his skill worthy to have been serjeant-painter to any king or emperor, whose works in that kind are comparable with the best whatsoever in cloth, and in distemper colours for black and white; who being very poor, and belike wanting to buy fairer colours, wrought therefore for the most part in black and white; and growing yet poorer by charge of children, etc., gave painting clean over; but being a very fair-conditioned, zealous and godly person grew into a love of God's divine service upon the liberty of the gospel at the coming in of Queen Elizabeth, and became a reading minister; only unfortunate because he was English born.' This is taken from a passage, Walpole says, which Vertue found in a MS. of Nicholas Hilliard, adding that he (Vertue) never discovered any of Bossam's work. In an article in *The Connoisseur* (December 1906) on the late Mr. Pierpont Morgan's miniatures, mention is made of this artist, and a remarkable miniature

of the celebrated Lucy Harington, Countess of Bedford, is assigned to him. No evidence, however, in support of this ascription is given. It is to be observed that in the Duke of Buccleuch's collection is a counterpart of this portrait, which is circular, and on an important scale. This is described by Mr. H. A. Kennedy (who evidently does not accept the ascription) in *Early English Portrait Miniatures*, published by the *Studio* in 1917, in which he points out that the Duke of Buccleuch's example is signed Isaac Oliver. It shows the figure to below the waist. The dress recalls Hilliard. The Countess is enveloped in a gauze veil corresponding to some portraits of Mary Stuart; her left hand rests on her bosom, the face is finely modelled and full of character; the hands are delicately and beautifully drawn, as, indeed, is the whole of the work in this interesting portrait. As we have seen, Hilliard speaks of Bossam giving up painting and becoming 'a reading minister' at the coming in of Queen Elizabeth. This dates his work to some extent, and also helps to account for its rarity.

Bosse, A.—Born 1610; died 1678. A pupil of J. Callot; he worked in plumbago. Bosse was represented in the Exhibition of B.F.A.C., 1889.

Bosset, J. F. (London).—Exhibited 1778–80 R.A.

Bossi, Giovanni Domenico.—Born at Trieste in 1767; died Munich 1853. This artist worked in Italy, in Germany, Sweden, Russia, and Austria. He was a Member of the Academy of Stockholm and of Vienna, and his works, which appear full of character, are to be found in the Stockholm Museum. There were some miniatures by him of Royalty shown at Brussels, 1912, and the Wicanders collection contains 20 excellent examples.

Bouchardy.—In the Wallace collection there are copies of paintings after Sir Thomas Lawrence, viz. a portrait of Miss Croker (niece and adopted daughter of John Wilson Croker), about 1830, and a portrait of the famous Countess of Blessington, dated 1825.

Boucher, Mme.—*See* Boucher, François.

*Boucher, François.—Born 1704; died 1770. The well-known French painter. At Hertford House a large collection of miniature subjects—principally nude—painted

for snuff-boxes, etc., are indexed under his name in Sir Claude Phillips' catalogue, but they prove on examination to be *after* him, and are mainly the work of Jacques Charlier. The compiler of the catalogue of the Exp. 18 S., Paris, 1906, throws doubt on his having painted any miniatures. The numerous pastorals, nude goddesses, and nymphs which bear his name are attributed to Mme. Boucher—not his wife, but a namesake—of whom no mention is made in the Wallace Collection catalogue.

Bouillet, A. (*née* Lambert).—Flourished Paris 1849. A portrait of Thomas Corneille by her was shown at the Loan Exhibition, Kensington, 1865.

Bouilliard, Jacques.—French enameller, engraver, and painter of no great ability. Exhibited at the Salon 1791 and 1800. Was in London 1787, having fled from France to escape the Revolution. He painted a miniature of Pierre Violet, of whom he was a friend, shown in Paris, Exp. 18 S., 1906.

Boulogne, Louis de.—*See* De Boulogne, Louis.

Bounard.—A portrait of Maria de Medici by this artist was shown at Loan Exhibition, Kensington, 1865.

Bourbon.—*See* De Bourbon.

Bourdier.—Court painter to Louis XV, employed on *boîtes aux portraits.*

Bourdin, L.—End of seventeenth century. There is a portrait supposed to be of Archibald, 1st Duke of Argyll, in the Wallace Collection, signed on the back 'L. Bourdin 1693.'

Bourdon, Sebastien.—Born France 1616; died 1671. Employed at the Court of Louis XIV. He was also an engraver, and there are several of his works shown in the Louvre.

Bourg.—*See* Du Bourg.

Bourge, Juliette de.—*See* De Bourge, Juliette.

Bourgeois, Charles Guillaume Alexandre.—Born at Amiens 1759; died 1832. An artist who excelled in profile portraits on a black ground. He wrote on the chemistry of colour, and his tastes appear to have led him to place chemistry above art, and colour above design. His delicate and beautiful works are finished with extreme

fidelity, and are greatly prized. He exhibited at the Salon from 1820 to 1824; there were also five or six specimens of his work shown at the Exp. 18 S., Paris, 1906, from the Doistau, Bernard Franck, and the Countess Pourtalès' collections. Mr. T. Waller had an example of a lady, her hair in a Grecian knot, signed 'C. B.' He practised engraving.

Bourgoin, F.—A French enameller of the eighteenth century; Professor of the Academy of St. Luke at Rome; was employed by the Court; his price was 18 louis, and 19 if '*sur plaque d'or*.' He exhibited at the Salon of 1764, and was criticised by Diderot, but in the Allègre sale a box by him with a portrait fetched 10,000 francs, and would now be worth double that price.

Bouton, C. M.—Born Paris 1781; died 1853; a pupil of Prévost. A miniature of the artist inscribing a name on a rock was in the Whitehead sale (466). Prince de la Moskowa contributed a portrait of a woman, signed Bouton, to the Brussels Exhibition, 1912, and his works are met with in French provincial collections.

Bouvier.—This admirable French miniature painter practised at the beginning of the nineteenth century. He was unrepresented at the Exhibition of Eighteenth Century Art in Paris, 1906. His work, as evidenced by two examples in the Duke of Northumberland's collection—Isabella Countess of Beverley and the Hon. Algernon Percy, her son—are marked by extraordinary finish and delicacy. The Duke of Portland possesses a portrait of Queen Hortense, which is signed 'Bouvier, 1800.' This was originally in the collection Marbœuf. In E. Bénézit's *Dictionnaire des Peintres*, quoted in the Welbeck catalogue, mention is made of Pierre Bouvier of Geneva, 1766–1836, described as a painter in oil, miniature, water colours, and pastel.

Bower, Lewis (London).—Exhibited 1761–75 S.A. (2), R.A. (1), F.S. (1).

Bowring, Benjamin (London).—Painted also in oils. Exhibited 1773–81 R.A. (11).

Bowring, J. (London).—Exhibited 1787 to 1808 R.A. (18).

Bowyer, John.—This name occurs on a miniature dated 1785 belonging to the Marquis of Clanricarde.

Bowyer, Robert.—Born 1758 ; died Byfleet 1834 ; was one of the numerous painters appointed to George III, and is thought to have been a pupil of Smart. His works—32 of which were exhibited at the R.A. between 1782 and 1828, and one at the Free Society of Artists in the former year—were much esteemed, and he had many sitters of distinction. He published an illustrated *History of England.*

Bowyer, William (London).—Eighteenth century. He began life as a miniature painter, and had George III and Queen Charlotte for sitters. During the King's madness he drew a portrait of him on his own thumb-nail. This being painted on ivory, the Prince Regent liked it so well that he gave the artist 100 guineas for it. Bowyer afterwards became a printer, and spent a large sum of money on an extra-illustrated Bible, running to 45 vols. The story of his life will be found in Chambers' *Book of Days.*

*Boxall, Sir William, R.A.—Born 1800 ; died 1879. This well-known portrait painter was a student of the Royal Academy at an early age, where he first exhibited, under the name of Master W. Boxall, Oxford, portrait of a lady. Between then and 1866 he contributed nearly 100 portraits. In the last-named year he was made Director of the National Gallery, and was knighted in the following year. According to a writer in the *Athenæum*, he painted miniatures.

Boy, Peter.—Born Lubeck 1648 ; died Düsseldorf 1727. Painted in miniature and enamel.

Boy, Peter.—The younger son of the above ; died 1742. Reputed a good enameller.

Boze, Joseph.—Born Martiques about 1746 ; died Paris. Painted Louis XVI and Marie Antoinette. He was a staunch Royalist, and gave evidence for Marie Antoinette—boldness which caused him to be thrown into prison, and he only escaped the guillotine by the death of Robespierre. The Wellesley collection contained a drawing of Louis, Marie Antoinette, and the Dauphin. There are several portraits by him at the Louvre, including one of Count D'Orsay, and there were three examples of his work at the Exp. 18 S., Paris, 1906.

Bozzoni, Carlo.—Born Genoa 1607 ; died 1657 ; was a good portrait painter in oil and miniature.

Bracci, E. or J.—Represented at the Hermitage, Petrograd.

Brandling, Henry (London).—Exhibited 1847 R.A. (2).

Brandt, Heinrich Carl.—Painter of German eighteenth century Royalty.

Branwhite, Nathan C. (Bristol).—Known as a very good stipple engraver. Exhibited 1802–25 R.A. (15).

Bray, Jacques De.—*See* De Bray.

Braynoux, D. (French, middle of eighteenth century ?).—There is a miniature of a lady in demi-toilette by this painter signed ' D. Braynoux, 1764,' in the Wallace collection.

Bréa.—There is a portrait by him of Charlotte Corday. Bréa is stated to have accompanied her to the scaffold as a warder.

Breckheisen, Joseph.—Practised at Berlin and in Copenhagen. His works are generally signed ' Br.' He worked in enamel, and was also an engraver. In 1765 he returned to Vienna, his native city.

Bredoere (French, eighteenth century ?).—Mr. Fitzhenry exhibited a portrait of a young woman in a garden by this artist, dated 1778, at Brussels Exhibition, 1912.

Brenner, Elias.—Born Storkyro, Sweden, 1647 ; died Stockholm 1717. This Swedish miniature painter is well represented in the Wicanders collection, but his work does not appear to be of the highest class.

Brentel, Frédéric.—Born Strasburg 1590 ; died 1651. A miniature of the ' Flight into Egypt,' signed 1621, was sold at Christie's, May 10th, 1860. In the Wicanders collection is a remarkable piece depicting the flight into or from Heidelberg, crowded with minute figures of soldiers, women, children, in a landscape, all drawn with the utmost skill and delicacy. There were numerous examples exhibited at Brussels by the Grand Duke of Baden, dated from 1629–33. There are books of the " Hours " decorated by Brentel in the Bibliothèque Nationale, Paris, and in the Berlin Museum.

Brewer, Mrs.—Exhibited miniatures 1763–80 S.A. (25), F.S.A. (5).

Brewer, Mrs. Mary (Worcester).—Exhibited miniatures 1848–53 R.A. (6).

Briane, Mrs.—Born 1780. Exhibited 1811–55 R.A. (29), S.B.A. (5), B.I. (1).

Bridport, H. (London).—Exhibited 1813 R.A. (3).

Bridport, Richard.—An American miniature painter and engraver, he worked for some years in Philadelphia. Miss Wharton mentions examples of his art in her *Heirlooms in Miniatures.*

Brighty, G. M. (London).—Exhibited 1809–27 R.A. (18).

Brison, Mlle.—Court painter under Louis XV.

Broadhurst, John, Junr.—Exhibited 1776–79 S.A. (5).

Brockmer.—Exhibited 1762–76 S.A. (46).

Brocky, Charles.—Born of humble parents at Banat, in Hungary, 1808; died 1855. Son of a hairdresser, and early an orphan, he began life as a strolling player, was servant in a cookshop, and assistant to a barber. Eventually learning drawing at Vienna, he found his way to Paris, studied in the Louvre, came to London when about thirty, and exhibited at R.A. up to 1854. He was successful in his portraits, and had Queen Victoria as a sitter.

Brown, Alexander.—Miniature painter and engraver; was also a dealer in paintings. He flourished in the reign of Charles II, whose portrait he painted. He published in 1669 *Ars Pictoria*, a treatise on drawing, painting, limning, and etching, with 31 etchings by himself, and in 1667 a *Compendious Drawing-Book*. Although he is said to have painted several distinguished persons, no examples of his work were shown at Loan Exhibition, Kensington, 1865.

Brown, George (London).—Exhibited 1825–39 R.A. (11).

Brown, John (Edinburgh) (1752).—Died Leith 1787; was the son of a jeweller. He went to Italy, and made highly finished pen drawings of antiquities. He excelled in small portraits in pencil, distinguished by delicacy and taste.

He was passionately fond of music. Died from the effects of sea-sickness. Exhibited 1786 R.A. (8).

Brown, J. (Richmond).—Exhibited 1803–08 R.A. (2).

Brown, John Henry.—American artist, born Lancaster, Pennsylvania, 1818, and died 1891. Painted many Philadelphians, and Miss Wharton mentions a miniature by him of Abraham Lincoln (1860).

Brown, Mr. (Yarmouth).—Exhibited 1771 F.S.A. (1).

Brown, Miss.—Exhibited 1783 F.S.A. (1).

Brown, Miss L. H. (London).—Exhibited 1801–04 R.A. (5).

Browne, Mrs. H.—Exhibited 1830–37 R.A. (9), S.B.A. (9).

Bruckmann, J. Fredrik.—A Swedish enameller who worked in Paris, largely employed by the 'Grand Monarque' between 1694 and 1718.

*Brueghel, Jan.—Born Brussels 1568; died 1625; is best known as an oil painter, and assisted Rubens in his landscape backgrounds, but he painted water colour miniatures as well.

Brugger.—*See* Van Brugger.

Brun.—*See* Le Brun.

Brunel, Sir Mark Isambard.—Born Normandy 1769; died 1849; the celebrated engineer. There was a portrait of him, painted by himself, shown at the Loan Exhibition, Kensington, 1865.

Bruninx, Daniel.—Born Rotterdam 1724; died 1787. He painted numerous portraits in miniature, and was also much employed in decorating fans.

Brunner, Miss Anne (London).—Exhibited 1846–57 R.A. (5).

Brunnion, Chevalier de.—*See* De Beaumon.

Bruyn, Barthélémy.—Born at Cologne about 1493; died about 1555. He painted in Holland and in Italy, and his works are to be found at Berlin, Cologne, Vienna, and Amsterdam. Two were exhibited at Brussels Exhibition, 1912.

Buck, Adam.—Born in Cork; practised in Dublin. He first exhibited at R.A. in 1795, and continued till 1833, contributing 172 works. His portraits are chiefly small, in wax crayons, slightly tinted, mostly in profile. His

drawings are much sought after. He is said to have been self taught. He published in 1811 a collection of 100 Greek vases, drawn and engraved from the originals. Several miniatures by A. Buck of members of the Kennedy family were sold at Christie's, February 1915, and a drawing in pencil. heightened with colour, of John Philpot Curran, fetched £67 at the Wellesley sale. Lord Hothfield owns a portrait by him of Thomas Creevy, whose memoirs throw so much light on King George IV and his times.

Buck, Frederick.—Brother of the above; practised at Cork. N.B.—These Bucks are not to be confounded with the brothers Samuel and Nathaniel Buck, who were topographical draughtsmen, and engravers of the well-known Buck's views.

Buck, Sidney (London).—Exhibited 1842–48 R.A. (8).

Bucker, Joseph.—Born Munich 1711; a pupil of Pascal; died 1775.

Buckler, W. (London).—Exhibited 1836–56 R.A. (62), B.I. (2).

Bulkeley, Samuel.—Flourished first quarter of the eighteenth century. In the Wellesley sale a portrait of G. F. Handel—pencil *ad vivum*—fetched £2 10*s*. It was shown at the Brussels Exhibition, 1912.

Bull, Richard.—Probably born in Dublin; admitted to the Dublin Society's Schools in 1770, where he exhibited portraits in hair. There is a miniature by him of Amelia Olivia, Duchess of Lancaster, at Carton, signed and dated 1794, in which year he exhibited 6 portraits at the R.A., one being of Mr. Kemble. He continued to contribute up to 1809. Lord Hothfield exhibited an example of Bull's work, 'A Portrait of a Lady,' at Brussels Exhibition, 1912. Bull had many distinguished patrons, and painted George, Prince of Wales, and the Duke of York repeatedly.

Bunbury, Henry William (London).—Born 1750; died 1811; brother of Sir Charles Bunbury; educated at Westminster and Cambridge. He travelled a good deal abroad. He is described as an Honorary Exhibitor at the R.A., to whose Exhibition in 1770 he sent a caricature, in which, according to Walpole, 'all the characters are most highly natural, perhaps exceeding Hogarth's "Gates of Calais."

He continued to contribute up to 1808. His work is amateurish, and often extravagant, but it is very humorous, and full of vigour.

Buontalenti, Bernardo (called Dalle Girandole) (Italian).—Born 1536; studied miniature painting under Giulio Clovio. He is described as a universal genius, and through the patronage of the Grand Duke Cosimo of Tuscany was instructed in art by the greatest masters of his time.

Burch, Edward, R.A.—Born 1730; died 1814; sculptor and medallist. He was a student of the R.A. in 1769; first exhibited 1770, and was made A.R.A. in 1771; contributed casts from gems, intaglios, and portraits in wax. As a gem engraver he was unrivalled in his day. Marrying a lady of great beauty, he turned miniature painter, and exhibited an enamel 1792. He painted the last portrait of Mrs. Fitzherbert. Mr. F. Wellesley owned one by Burch of her husband, Mr. Fitzherbert of Swynerton. George III sat to him for a bust. Burch died nearly blind, and advanced in years, at Brompton.

Burch, H., Junr. (London).—Exhibited 1787–1831 R.A. (101).

Burgess, John (London).—Exhibited 1817–40 (29).

Burkmann, J.—Born Bavaria 1761; he became celebrated at Amsterdam.

Burney, Edward Francis (London).—Portrait painter; born 1760; died 1848. Exhibited 1780–1803 R.A. He drew sketches illustrating Fanny Burney's *Evelina*, and his contributions to the Academy were portraits and Shakespearean subjects. He also drew a portrait of the Duke of Wellington, which was engraved by Heath in 1814.

Burr, Leonard.—Major-Gen. Sotheby owned a miniature inscribed 'Leonardus Burr, *ætatis suæ* 20, 1549.'

Burt, W. (of Bath, Chester, and Nantwich).—Flourished about 1830.

Burton, Sir Frederick W.—Born in County Clare 1816; placed under the brothers Brockhurst to study art in Dublin, and commenced painting miniatures and portraits in water colours in 1837. In 1839 he was full member of the Royal Hibernian Academy, 'and,' says Cronin,

'his sitters were numerous, and comprised the *élite* of Dublin Society.' In 1857 he went to Germany, remaining at Munich five years. Returning to London, he became in 1874 Director of the National Gallery, to the duties of which he devoted himself assiduously up to his retirement in 1894. He died in 1900.

BUSBY T. L. (London).—Exhibited 1804–21 R.A. (15).

BUSHE, LETITIA.—Amateur; a skilful miniature painter; died in Ireland about 1757.

*BUTLER, SAMUEL.—Author of *Hudibras*; born 1612; died 1680. He is said to have been disposed to adopt painting as a profession. Dr. Propert credits him with having painted miniatures, for which he was afterwards 'entirely beloved by Mr. Samuel Cooper.' Pepys records, July 19th, 1668: 'Come Mr. Cooper, Hales, the painter, Harris, Mr. Butler, that wrote *Hudibras*, and Mr. Cooper's cosen Jacke, etc. . . . a good dinner and company that pleased me mightily, being all eminent men in their way.' One must suppose that Butler practised only as an amateur. None of his works were shown in the Loan Exhibition, Kensington, 1865.

BYRNE, CHARLES.—Died in Dublin insane. He practised in London, and Exhibited R.A. 1800–08 (4).

BYRNE, DANIEL (London).—Exhibited 1840–80 R.A. (20).

BYRNE, H. (or BURNE).—Flourished 1650–75. A head and bust of a young man in long flowing wig, and in armour, is in the Duke of Buccleuch's collection. A portrait of Barbara Villiers, Duchess of Cleveland, on vellum, 2½in. by 3in., fetched £28 at the Wellesley sale. There is a portrait of Henry Cavendish, 2nd Duke of Newcastle, in the Duke of Portland's collection, signed H. B., and dated 1678, and four others of the Newcastle family by the same hand are at Welbeck.

BYRNE, MISS MARY (*see also* GREEN, MRS. JAMES).—Born 1776; died 1845; a daughter of Wm. Byrne, the landscape engraver, and pupil of Arlaud. She painted Queen Adelaide, and also made good studies after Reynolds and Gainsborough. Was eminent as a miniature painter. Exhibited 1795–1804 R.A. (37), and as Mrs. Green from 1805–45 R.A. (94), and at many other exhibitions. A specimen of her work, which resembles in style, but is inferior to, that of Chalon, is in the Victoria and Albert Museum.

B., C.—A portrait of Oliver Cromwell, in Indian ink, signed 'C. B., *fecit* 1738,' was shown by Mr. Whitehead at the Exhibition of the Burlington Fine Arts Club, 1889.

B., G.—An enamel of Louis de Bourbon, Duc de Penthèivre, signed G. B., is in the Duke of Portland's collection.

B., H.—*See* BYRNE, H.

B., H. V.—(German, eighteenth century).

B., W. (1786).—An enamel of Charles, 2nd Marquess of Rockingham, was shown by Mr. Whitehead at the Burlington Fine Arts Club Exhibition, 1889.

CABALIERE, JOHN.—Born 1780. Originally a wine merchant in Bond Street, he became distinguished by his skill as a miniature painter.

CABARUS.—*See* CHIMAY.

CADET, MADAME AGLAÉ DE JOLY (French).—Died 1801; an enameller; was a pupil of Weyler, and flourished at the end of the eighteenth century. In 1767 she was made painter to the Queen of France. She painted Necker, and exhibited in 1791, after which no more is heard of her. According to Bouchot, she married a surgeon surnamed Gassicourt, a reputed illegitimate son of Louis XV.

CAFFÉ, DANIEL (German; 1750-1815).

CAGLIANO.—Mr. T. Waller possessed a miniature of a lady with chestnut hair; head and bust, in a crimson dress; very brilliant and highly finished, ascribed to this artist.

*CAGLIARI, PAOLO.—Better known as Paul Veronese, from Verona, his birthplace. Born 1528; died 1588. This great Venetian artist was in no sense a miniature painter, but a portrait of Margarita Gonzaga by him was included in the Loan Exhibition, Kensington, 1865.

CAJUS, D. DU.—*See* Du CAJUS, D.

CALDICATE, —.—Painted Thomas Sackville, 1st Earl of Dorset, shown at the Loan Exhibition, Kensington, 1865.

CALDWALL, JOHN.—Born in Scotland; died 1819. He practised with much reputation.

CALISTRI, S.—A miniature of a lady, in a black dress and white cap, signed S. Calistri, was presented to the Red Cross sale at Christie's, April 1915, by the Dowager Countess of Bradford.

CALLAULT, MME. (*née* GILLÉ) (French).—Beginning of the nineteenth century; portrait of a man, about 1825, was in the Mimeral sale.

CALLOT, JACQUES.—Born Nancy 1592; died 1635. French engraver and designer. In the Wellesley sale was a plumbago of a village fête by Callot, exhibited at the Victoria and Albert Museum, 1916.

CAMERATA, GIUSEPPE.—Born Venice 1724; died 1803 (according to Nagler). He studied under his father, a miniature painter of some reputation, whom he greatly excelled. He was invited to Dresden in 1751 to engrave plates from pictures in the Gallery, when he was made principal engraver to the Court.

CAMPAGNOLA, GIULIO.—Born at Padua about 1500. Italian painter and engraver. He excelled in miniature; introducing many portraits into his illuminations.

CAMPANA, FRANÇOIS.—Died Paris 1786. A Court painter in the time of Louis XVI. His works are much esteemed, and have fetched very high prices. He painted Marie Antoinette, and others of the French Royal family. His portraits are rare. Five were shown at the Exp. 18 S., Paris, 1906, including a portrait of Mlle. Oliva from the Panhard collection, about which, however, doubts exist as to its being by his hand. Lord Hastings exhibited two at the Burlington Fine Art Club Exhibition, 1889. Bouchot describes his work as having much pathetic charm and exotic grace. His costumes have elegance, and his poses are felicitous. There were works by him at the Hermitage, Petrograd, and in the Pierpont Morgan collection there are Mlle. Laguerre and the Empress Maria Theresa, figured in the *Connoisseur*, May 1907.

CAPELLA, SCIPIONE.—A portrait miniaturist who flourished at Naples during the middle of the eighteenth century.

CAPELLIS.—Probably Capella, q.v. Miniature of Lord William Bentinck, Governor-General of India, shown by the Duke of Manchester at the 1st Dickinson Loan Exhibition.

CAPET, MARIE GABRIELLE.—Born 1761; died Paris 1818; a native of Lyons. She contributed to the Salon when 20 years of age, and from 1781 to 1814. A pupil of Mme.

Labille Guiard, q.v. The work of this clever French artist is distinguished by its extreme delicacy and vivacity. One of her early miniatures, that of the Princesse Caraman Chimay, dated 1791, was sold for 3.000 francs in 1877. From Mme. Guérard's, M. Alphonse Kann's, and M. Doisteau's collections a number of works were shown at Exp. 18 S., Paris, 1906. The Wicanders collection contains a characteristic example.

CARANDINI, PAOLO.—Probably born at Modena; flourished 1677. This artist is not generally known, and there is good reason to believe that miniatures of the Restoration period, signed P. C., are not, as has been often asserted, the work of Penelope Cleyn, q.v., but should be assigned to Paolo Carandini (*vide* Foster's *Samuel Cooper, and the English Miniature Painters of the Seventeenth Century*). He came to England in the suite of Mary Modena, and a miniature of her, dated 1677, was shown by Mr. H. Pfungst at Brussels Exhibition, 1912. Mr. A. Radford possesses a miniature, which is almost identical with this, which he ascribes to Samuel Cooper, and says is a portrait of Frances, Duchess of Richmond, better known as 'La Belle Stuart.' A miniature of Lady Shannon fetched £17 at the Wellesley sale.

CARENO MIRANDA, JUAN DE.—*See* MIRANDA.

CARLISLE, MISS ANNE.—Died about 1680. Practised time of Charles I and II; was much patronised by the former, and Nagler relates that he once sent her a present of £500 worth of ultramarine by Van Dyck. She was celebrated for her copies of the great Italian masters, and for her miniature copies in the manner of the Olivers.

*CARRACCI, AGOSTINO (Italian).—Born Bologna 1557 or 1558. Elder brother of Annibale, q.v.; one of the most distinguished engravers of Italy. A portrait of himself, in black and red chalk, was in the Wellesley collection. He painted the 'Last Communion of St. Jerome' for the Certosa of Bologna, and other well-known works, some in conjunction with his brother. He died 1602.

*CARRACCI, ANNIBALE.—Born at Bologna 1560; died 1609; the famous Italian painter. He engraved some plates. A small portrait of a man, in pencil, heightened with red chalk, in the Wellesley collection sold for £3 15*s.* at the sale.

CARLONI, PIETRO (1762–1837).

CARMICHAEL, JAMES.—Exhibited 1767–74 S.A. (4).

CARMONTELLE, LOUIS CARROGIS DE.—*See* DE CARMONTELLE, LOUIS CARROGIS.

CARPENTER, MRS. JAMES.—Portraits of children by her were shown at Loan Exhibition, Kensington, 1865.

CARRICK, THOMAS HEATHFIELD.—Born Carlisle 1802; died 1874. He was entirely self-taught, and was a chemist in his native city; he gave up business, and started as a miniature painter at Newcastle-on-Tyne; subsequently he came to London, and had many sitters of distinction. He painted on marble in 1841, and contributed 140 miniatures to the Royal Academy between that date and 1866. Two examples of his are in the Victoria and Albert Museum.

CARRIERA, JEANNE.—Sister to the following.

CARRIERA, ROSALBA.—Born Chioggia, near Venice, 1675; died 1757. The most distinguished miniature painter Italy has produced, excelling especially in pastel. She learnt the art of Lazzari and Balestra. Visiting Paris in 1720, she was elected member of the Academy, and patronised by the King and Court. She was equally successful socially. Her work is remarkable for delicacy, refinement of colour, and admirable grace of design. She became blind ten years before her death at Venice. She had a sister who also painted miniatures and pastels.

CARSTAIRS, L.—Painted an enamel of Queen Caroline, wife of George II, owned by the Duke of Devonshire. He flourished between 1683 and 1737.

CARTEAU, —.—Enameller employed on *boîtes aux portraits* in eighteenth century. There is an example in Earl Beauchamp's collection, dated 1782.

CARTER, MRS. J. H. (London and Torquay).—Exhibited 1839–69 R.A. (47).

CARTER, MATILDA (London).—Exhibited 1839–49 R.A. (4).

CARTER, NOEL N. (London).—Exhibited 1826–33 R.A. (12). A miniature of a French officer, dated 1823, was sold at the Whitehead sale.

CARUSON, S.—Exhibited 1839 R.A. (1).

Carvelle, Jean Baptiste.—In the Wellesley sale a portrait in silver point of Mlle. Colombe, the French actress, by him, sold for £3 15*s.*, signed, and dated 1783. Carvelle is not mentioned in ordinary books of reference.

Carwardine, Miss J.—Born Herefordshire. Exhibited R.A. up to 1761, when she married Mr. Butler, an organist, and quitted her profession.

Carwardine, Mrs. Thomas.—Exhibited 1761–62 S.A. (4).

Casabona, Stef.—An Italian miniature painter of unknown date, and no great merit, is represented under this name by a snuff-box in the Wicanders collection.

Case.—A French (?) miniature painter of whom nothing is known except that he exhibited at the Academy of St. Luke, Rome, in 1752. M. J. J. Guiffrey owns a portrait of an actress, signed ' Case, 1772.' His name is sometimes spelt ' Cazes,' and he may have been the son of Pierre Jacques Cazes, who exhibited early in the eighteenth century.

Caspari, Heindrik Willem.—Flourished early in the nineteenth century ; achieved much reputation at Amsterdam.

*Castelli, Bernardo (Genoese).—Born 1557. Celebrated for his exquisite paintings of insects and birds.

Castello.—*See* Da Castello.

Caton, Miss M.—Exhibited 1808 R.A. (1). An honorary Exhibitor.

Caulfield, J. (London).—Exhibited 1792 R.A. (3).

Cazaubon (French ; eighteenth century).—Court painter under Louis XV ; contemporary of Massé ; painted portraits of the King and Queen, and of Mesdames, intended for snuff-boxes.

Cazette.—*See* De la Cazette.

Ceulen, Janssen Van.—*See* Van Ceulen, Janssen.

Chabanne, Flavien (French ; nineteenth century ; 1799–1858).—Exhibited in the Salon 1830–37. There were 13 studies for miniatures by him in the Wellesley collection. He was represented at the Brussels Exhibition, 1912, by a portrait of Napoleon I.

Chaceré-Beaurepaire, Mlle. (afterwards Mme. Gaillard).—A pupil of Augustin. She exhibited 1798–1800, when her name is no longer met with, but in 1827, having married in the meantime, she contributed to the Salon.

Chair.—*See* De Chair.

Chalette, Mlle. (French; eighteenth century).—Born about 1757, according to Bouchot, who says she changed her name three times. She was painting in 1807 curious portraits of women in the manner of Ingres or Fontallard. Speaking of her ability, Bouchot adds, 'Ce n'est ni médiocre, ni non plus de première grandeur.'

Chalon, Alfred Edward, R.A.—Born Geneva 1780 (not 1817, as stated by Redgrave); died Kensington 1860. Came of an old French family. Like his brother, John James Chalon, R.A., he was intended for a commercial life, but entered the Academy Schools in 1797. He was one of the founders of the Sketching Society. First exhibited R.A. 1810; was elected A.R.A. 1812, and R.A. in 1816. He was appointed water-colour painter to Queen Victoria, and became a fashionable portrait painter. His full-lengths, about 15ins. in height, were full of character, painted with spirit and grace, the draperies especially being drawn with great elegance. Among his earlier works were miniatures on ivory. He also painted subject pictures in oils. He was a prolific artist, and exhibited over 500 works at the Royal Academy alone. Moreover, he was a witty and popular man, and an accomplished musician. Two miniatures by him were exhibited at the British Empire Exhibition, Wembley, 1924.

Chalon, Miss M. A.—Died 1867. Daughter of H. B. Chalon, the animal painter, who was of Dutch extraction. She exhibited 1819–40 at the R.A. 71 examples; and was miniature painter to the Duke of York. She married a Mr. H. Moseley. This lady was no relation to the Academician of the same name.

Chalorme.—A miniature of Mlle. de la Vallière, thus ascribed, was lent to the Exhibition of Fair Women at the Grafton Gallery, 1894, by Sir T. Sinclair.

Chamberlain, —.—Exhibited a miniature at the Free Society of Artists, 1779.

CHAMBERLAIN, MASON, R.A. (London).—In the sale of the Wellesley collection of miniatures a sketch on ivory of a portrait of Benjamin Franklin, assigned to Chamberlain, fetched £29. Chamberlain is recognised as a portrait painter, and contributed to the Academy between 1769 and 1786 some 50 portraits, including two of the children of George III ; but he is not to be reckoned as a miniature painter, nor must he be confused with Mason Chamberlain, Junr., who exhibited landscapes of Surrey, Dorset, and the West of England scenery for some 40 years at the Academy (1786–1826).

CHAMPAIGNE.—*See* DE CHAMPAIGNE.

CHANDEPIE DE BOIVIERS, J. C. (London).—Exhibited 1819–23 R.A. (11).

CHANDLER, J. W. (London).—Exhibited 1787–91 R.A. (10).

*CHANTREY, SIR FRANCIS LEGATT, R.A.—Sculptor ; born Sheffield 1781, the son of a carpenter, who began life as a grocer's boy, and was elected R.A. 1817, and knighted in 1833. Is not credited with being a painter of miniatures, although known as a portrait painter in Sheffield in the early days of his career. But in the Burdett-Coutts collection was a miniature of the 1st Lord Brownlow, presented to the late Baroness by Lady Chantrey, a head and bust on ivory, which was shown at the 1st Dickinson Loan Exhibition in 1880, to which was appended a letter from the great sculptor's widow stating it was the only miniature Sir Francis ever painted. This realised 12 guineas at the sale of the Burdett-Coutts collection at Christie's, May 1922.

CHAPON, —. (French).—Flourished 1820. A portrait of Mlle. Mars was shown at the Burlington Fine Arts Club Exhibition, 1889.

CHARA.—*See* DE LA CHARA.

CHARDIN, SIMON, THE YOUNGER.—Born 1740 ; died after 1792. There was a miniature by him of Rosalie Dugazon, shown at the Loan Exhibition, Kensington, 1865.

CHARDON, MME. (*née* VERNISY) (French ; eighteenth century).—Of mediocre talent ; a pupil of Augustin.

CHARLES, A. (eighteenth century).—A portrait by him of Lady Eliz. Townshend was exhibited at the Brussels Exhibition, 1912, by Mr. F. Wellesley. He styled himself 'Mr. Charles, miniature painter to the King, Strand.'

CHARLIER, JACQUES.—Court painter under Louis XV; born about 1720; died after 1779. He copied the works of Boucher, whose pupil he is stated to have been. Comte de Caylus is said to have possessed 100 pieces by this artist. Baron de Schlechting exhibited 'La Camargo,' and several works by Charlier, at Exp. 18 S. Paris, 1906. There are some 18 or 20 in the Wallace collection.

CHARPENTIER, —. (French; eighteenth century).—A portrait of M. Dulieu de Chenevaux by this artist was exhibited at the Brussels Exhibition, 1912, dated 1784.

CHARPIN, MISS.—Exhibited 1761–67 S.A. (4), F.S.A. (13).

CHARRETIE, MRS. JOHN (ANNA MARIA KENWELL).—Born 1819; died 1875. Was married young. Exhibited 1843–75 R.A. (rarely more than one miniature yearly till 1868, when her practice increased), and up to her death.

CHARRIN, MLLE. FANNY.—Miniaturist at Sèvres from the end of the eighteenth to nineteenth century. She was a pupil of Augustin, and copied Petitot.

CHASE, G. (London).—Exhibited 1797–1811 R.A. (17).

CHASSELAT, PIERRE.—Pupil of Vien; born 1753 (?); died 1814; a French historical portrait painter. There is a charming miniature by this artist of a young woman in a white dress, dated 1777, shown in the Louvre (Lenoir collection). A miniature by him of the Duchess of Chateauroux was sold at Christie's, Lord Wharncliffe's collection, February 26th, 1920. A 'Danseuse' is in the Wallace collection. An example of his work fetched 33 guineas at Hawkins sale, 1904. He is described as miniature painter to 'Mesdames de France,' which obviously was not a reason for finding work with Robespierre. M. Bouchot, who terms his work 'deliberately *ci-devant*' and '*de la pure aristocratie*,' asserts that a good many miniatures now signed Lavreince, or attributed to him, are in reality the work of Chasselat.

CHATEAU, MLLE.—Flourished at the end of the reign of Louis XIV. The Regent Orléans was a patron of hers.

CHATEAUBOURG, LE CHEVALIER DE.—*See* DE CHATEAUBOURG, LE CHEVALIER.

CHATILLON, C.—This artist flourished 1805. His ability is undoubted, and one of the most striking miniatures of Napoleon I, who was so constantly painted, is by Chatillon; it forms the frontispiece to Foster's *Miniature Painters, British and Foreign*, and represents the Emperor in his Coronation robes, and wearing a wreath of laurel of victory; the original is in the Wallace collection.

CHATILLON, HENRI GUILLAUME.—Born Paris 1780; died Versailles 1856.

CHAUNCEY, MISS M. S. (London).—Exhibited 1835 R.A. (1).

CHAUSSÉE.—*See* LA CHAUSSÉE.

CHEESEMAN, J. (London).—Exhibited 1798 R.A. (1).

CHEESMAN, THOMAS (London).—Born 1760; Painter and engraver; occasionally painted miniatures. Exhibited 1802–20 R.A. (18, eleven of them being portraits).

CHÉRON, ELIZABETH SOPHIE.—Born Paris 1648; died 1711; daughter of Henri Chéron. She was a member of the Académie; was also an engraver, and a musician; she enjoyed a pension from Louis XIV. Late in life she married Jacques Le Hay, a mechanician. Lord Hothfield owns a portrait of her by her own hand, dated 1677.

CHÉRON, HENRI.—Enameller; flourished during the latter part of the seventeenth century; father of Elizabeth S. Chéron.

CHESTERS, S. (London).—Exhibited enamels 1885 R.A. (12).

CHEVALIER, NICOLAS (French).—Born 1655; died 1720. There was a portrait of himself, dated 1688, in the Wellesley collection of plumbagos.

CHEVENET, —. (French).—Flourished at the beginning of the nineteenth century; painted a miniature of M. Montholon, formerly in Mr. Whitehead's collection.

CHILDE, JAMES WARREN.—Born 1778; died 1862. Exhibited many years at R.A., and especially from 1832, the most popular actresses of the day, and some actors. He exhibited for the last time in 1853 R.A. (67), S.B.A. (16).

CHILDS, MISS JULIA (London).—Exhibited at the Loan Exhibition, Kensington, 1865; she also exhibited still-life at R.A., and S.B.A. 1851–64.

CHIMAY, PRINCESSE DE, TERESA CABARUS.—Born Spain 1768; died 1843. She was the friend and companion of the Empress Joséphine during the Reign of Terror. There was an example of her work shown at the Loan Exhibition, Kensington, 1865, in the shape of a portrait of the Empress.

CHINARD.—A miniature assigned to this artist, and dated 1792, was shown at the Brussels Exhibition, 1912, by Prince de la Moskowa.

CHINNERY, GEORGE, R.H.A.—Was an excellent portrait painter, both in oils and water colours. He exhibited a crayon of a gentleman at the Free Society in 1766, and 39 miniatures at R.A. between 1791 and 1846. In 1798 he practised in Dublin, and was elected member of the Irish Academy. In 1802 he returned to London. In 1830 he sent a portrait from Canton, and others from the East at intervals till 1846. He spent nearly fifty years in India and China, and died at Macao in 1847. He was, says Redgrave, of eccentric and irregular habits. Dr. Propert does not mention him. There is a portrait of him in the National Portrait Gallery, painted by himself; four miniatures by him were shown at the Loan Exhibition, Kensington, 1865; and an example is in the Victoria and Albert Museum. Two examples were shown at the British Empire Exhibition, Wembley, 1924.

CHODOWIECKI, DANIEL NICOLAUS.—Enamellist, etcher, and book illustrator; born Dantzig 1726; died Berlin 1801. A portrait of Professor Nieuwland was in the Wellesley collection of plumbagos.

CHODOWIECKI, GOTTFRIED.—Brother of Daniel Nicolaus; born Dantzig 1728. Both brothers were 'excellent miniaturists.'

CHOFFARD, PIERRE PHILIPPE.—Born 1730; died 1809. A daughter of Louis XV in pencil by this artist was in the Wellesley collection.

CHRISTIAN, CHARLES.—*See* REISEN.

CHRISTIAN, MRS. EDWARD (ELEANOR F.) (London).—Exhibited 1843–54 R.A. (10).

CHRISTIAN, JACOBUS.—A miniature of William III, signed Jacobus Christian, after a portrait by Sir Godfrey Kneller, is in the Duke of Portland's collection.

CHUBARD, —.—Exhibited 1763 S.A. (1).

CHURCHMAN, JOHN.—Died London 1780. A miniature painter of some ability.

CIGNANI, CARLO.—Italian painter; born Bologna 1628; died 1719. He imitated Coreggio, and the Carraccis. A portrait of this well-known artist in red chalk was owned by Mr. Wellesley, and was sold for less than £2 at the sale.

CIOR, PIERRE CHARLES (French; Paris 1769).—A portrait of a man by this artist was included in the Mimeral sale.

CIPRIANI, GIOVANNI BATTISTA, R.A.—Born Florence 1727; died 1785. Probably best known as an engraver. Went to Rome 1750, and afterwards to London, where he taught drawing. He was made R.A. in 1768, and exhibited paintings and drawings up to 1779.

CIVI, PIERRE CHARLES.—A French miniature painter of the eighteenth century, but little known. According to Bouchot, the date generally given of his birth, 1769, is an error; it should be 1759. He lived in Paris, where he was working through the Revolution, and he exhibited at the Salon 1797–98. He also executed a number of Russian portraits, which lead to the supposition that he established himself in Petrograd, as so few of his signed works are to be met with in France.

CLARK, H. (London).—Exhibited 1834 R.A. (1).

CLARK, J. W. (London).—Exhibited an enamel in 1824 R.A. (1).

CLARK, Miss E. (London).—Exhibited 1799 R.A. (5).

CLARKE, T. THEOPHILUS.—Born 1776. A miniature by him was shown at the Loan Exhibition, Kensington, 1865, dated 1799, of a Mrs. Scott.

CLAUZE, ISAAK JAKOB.—Born Berlin 1728. A very successful enameller, and professor of the art at the porcelain manufactory at Berlin, where he had many pupils.

CLAYPOOLE, JAMES (or CLAYPOLE).—Was painting miniatures in Philadelphia in 1756. He was the master of

Matthew Pratt, an artist of considerable ability. According to Miss Wharton, Claypoole appears to have been a man of position in his native city, as he was Sheriff of Philadelphia for some years. He is stated to have had the intention of joining Benjamin West in London, but he stopped, on his way, at Jamaica, where he spent the remainder of his days.

CLEMENTS, JOHN (London and Worcester).—Exhibited 1818–31 R.A. (13).

CLERC.—*See* LE CLERC.

CLEYN, FRANCESCO (or CLEIN, as the *Dictionary of National Biography* spells the name).—'Was' says John Evelyn, 'a most pious man, father of two sons who were incomparable painters in little—all died in London.' Quoted by Walpole in his *Anecdotes of Painting*, where there are other Cleyns mentioned, viz. Charles, Sarah, and Magdalen. A miniature of Andrew Marvel attributed to F. Cleyn is thus signed: ℱ

CLEYN, FRANCIS.—Son of Francesco Cleyn; was an ornamental painter; born at Rostock; employed at the Mortlake tapestry works.

CLEYN, JOHN.—Younger brother of Francis; died young.

CLEYN, PENELOPE.—Sister of Francis and John. Some miniatures like Cooper in manner, and signed P. C., have been ascribed to her, but these are more probably by P. Carandini, q.v. In the Loan Exhibition, Kensington, 1865, was a portrait of John Earl of Bristol, signed P. C.; it was ascribed wrongly to S. Cooper; it belonged to Mr. G. Wingfield Digby of Sherborne Castle.

CLINCHETET.—*See* KLINGSTEDT.

CLINT, GEORGE, A.R.A.—Born Holborn 1770; died London 1854. Son of a hairdresser; apprenticed to a fishmonger; found employment in an attorney's office, and as a house-painter. After many privations he became a most successful miniaturist, then took up engraving; afterwards painted a series of dramatic scenes with portraits of actors cleverly grouped, which led to his being elected A.R.A. in 1821; quarrelled with the Academy, and resigned in 1835.

Clodion, Claude Michel.—Born 1738; died 1814. Sculptor. A portrait of Princesse de Talleyrand, in pencil, was exhibited in the Wellesley collection at the Victoria and Albert Museum, 1917, described as a study for a bas-relief.

Clothier, Robert (London).—Exhibited 1846–60. R.A. (19).

Clouet, Albert.—Born 1624; died 1687. A drawing in plumbago of Sir A. Van Dyck (engraved) was exhibited at the Victoria and Albert Museum, 1916–17, in the Wellesley collection.

Clouet, François.—The fact of there being more than one artist bearing the name Clouet, or Janet, has given rise to confusion. In the Musée Condé there are a number of works by François Clouet which came from the Castle Howard collection; and from the catalogue of the Chantilly Museum the following particulars are taken:

He would seem to have been born about 1510, and died 1572. In 1540, on the death of his father Jean (Jehannet) Clouet, François was given the title of 'Varlet de Chambre de sa Majesté,' and according to M. Gruyer he enjoyed a great reputation. We hear little about his activity in portraiture until 1570, but there is no doubt that he was employed in the preparation of figures and ornamentation connected with royal obsequies. The poets of his time have sung his praises, but it is the portraits of Charles IX—one in the Imperial Gallery, Vienna, and a small one of the same King in the Louvre—which maintain his reputation. His portraits are considered amongst the most remarkable in the Musée Condé, and are marked by perfect frankness in their rendering of character, and by delicate and careful minuteness of execution, which is carried out not only in the features but in the smallest details of the costume. He was Court painter to François I, Henri II, François II, Charles IX, and Henri III of France. One of the most interesting of the works of Janet in this country is the small, half-length miniature, in the Royal collection at Windsor, of Mary Queen of Scots trying on a ring, which is described by Van der Doort in the catalogue made for King Charles I: 'Supposed to be done by Jennet.' In the Bibliothèque Nationale, Paris, there are several crayon drawings of Mary Stuart before and after

her widowhood, also of her mother, and of her first husband. These portraits of the ill-fated Queen of Scots are amongst the most authentic we possess; see Foster's *The True Portraiture of Mary Stuart*, where this subject is fully treated.

*Clovio, Giulio Giorgio.—Born Croatia 1498; died 1578. Painted small figures and natural objects with incredible minuteness and accuracy. He was not a portrait painter at all, but his work is very celebrated in its line.

Clutterbuck, C. (London).—Exhibited 1826–33 R.A. (9).

Coater, —.—There was a miniature of John Law (promoter of the Mississippi scheme), shown by the Earl of Derby at the Loan Exhibition, Kensington, 1865, ascribed to Coater.

Cochin, Charles Nicholas (French).—Born 1715; died 1790. In the Wellesley collection was a pencil drawing of Baron de Montesquieu, and another of an ecclesiastic; the latter, dated 1772, fetched £14 at the sale.

Cochran, John.—Exhibited 1821–27 R.A. (2), S.B.A. (16).

Code, Mrs. Mary.—*See* Benwell, Miss Mary.

*Coello, Alonzo Sanchez.—Born 1515; died 1590. This admirable Spanish artist was a pupil of Raphael and Antonio More. He is very sparsely represented in this country. Coello was painter to the Court of Portugal, and Philip II of Spain. There is a portrait of this King in our National Portrait Gallery, and there are three fine female portraits by him in the Brussels Gallery.

Cohen, Miss A.—Exhibited 1833 S.B.A. (1).

Coincy, Henriette Sophie.—*See* De Coincy.

Cole, Miss Augusta (London).—Exhibited 1831–60 R.A. (71), S.B.A. (8).

Cole, M. E. (London).—Exhibited 1832 R.A. (1).

Colelough, W. (Colclough?) (Burslem).—Exhibited an enamel at B.I. 1847 (1).

Coles, H. (London).—Exhibited 1809–20 R.A. (2).

Colibert, —.—A miniature of Madame Sophie thus ascribed was lent to the Grafton Exhibition of Fair Women by Sir Tollemache Sinclair.

Collen, Henry.—Born St. Albans. Exhibited 1820–72 R.A. (100), S.B.A. (86).

Collins, Richard.—Born in Hampshire 1755; died in London 1831. Exhibited 33 miniatures at R.A. 1777–1818. He was principal portrait painter in enamel to King George III, having succeeded Meyer, whose pupil he had been. Sir Joshua Reynolds allowed Collins to copy his 'Ballad Singer,' and was greatly pleased with the result. He must have enjoyed a great reputation, and probably a good share of the patronage of his day, having acquired a competence by his 50th year, when he retired into Worcestershire. Propert terms him 'little known'; Redgrave, better informed, says 'his miniatures are estimable in all the finest qualities of the art.' There is a beautiful example of his work at the Victoria and Albert Museum, dated 1789, a portrait of the Duke of Sussex when a youth.

Collins, Samuel.—Born Bristol, died about 1768. He was a son of a clergyman, educated as an attorney, and practised as a miniaturist at Bath in the middle of the eighteenth century, where Ozias Humphry was articled to him. He painted both ivories and enamels, and enjoyed a high reputation in Dublin, whither he went in 1762. He does not appear to have ever exhibited at the R.A. In the Wellesley collection of plumbagos there was a portrait of the Duchess of Beaufort, dated 1765, in pencil and in plumbago, also of Mrs. Hester Pitt, dated 1768. Lord Hothfield owns two interesting theatrical portraits by Samuel Collins, viz. Mrs. Baddeley, the beautiful actress, and John Rich, stage manager to Garrick, known as 'Harlequin Rich.' A signed and dated portrait of Mary Anne Drury, Countess of Buckingham, was shown by the Earl of Sandwich at the British Empire Exhibition, 1924.

Collins, W. H. (London).—Exhibited 1822–59 R.A. (12).

Combe, Miss E. (London).—Exhibited 1834–40 R.A. (13).

Comberford, Mrs.—There was a miniature exhibited by a lady of this name in the year 1801 at the R.A. She was then living in Gerrard Street, Soho.

Comerford, John.—Born Kilkenny about 1773; his father was a flax-dresser. His greatest reputation was made in Dublin, but his miniatures are well known in this country, and esteemed for their careful finish and forcible character. There were miniatures exhibited by him at the R.A. in 1804 and 1809. Excelling in male portraits, he painted

numbers of the military men of his time. A characteristic example may be seen at the Victoria and Albert Museum. He drew many slight sketch portraits, of which Lord Leverhulme had a number of excellent examples. Comerford died in Dublin about 1832. Two examples of his work were shown at the British Empire Exhibition in 1924.

COMTE.—A portrait in gouache of the Chevalier d'Eon by this French artist fetched £460 at Sotheby's, May 1922.

CONDÉ, JOHN.—Born ——; died 1794. In the Wellesley collection there was a drawing by him of a young girl, dated 1793.

CONDÉ, PETER.—Exhibited 1806–24 R.A. (27). He lived at various addresses in the West of London; died 1855. A pencil drawing of James Northcote, R.A., engraved by Condé, and dated 1795, was in the Wellesley collection.

CONDY, NICHOLAS MATTHEWS.—Born Plymouth 1799; died 1851. He began with miniatures, and afterwards painted marine subjects in oils.

CONRAD.—A portrait of the Duchess of Devonshire thus assigned was shown at the Brussels Exhibition, 1912, the property of M. Kleinberger of Paris. It was probably by Conradi.

CONRADI.—A miniature of Napoleon I in uniform by this artist was presented by Lady Seager Hunt to the Red Cross Sale at Christie's, April 1915.

CONSTANTIN, ABRAHAM.—Born at Geneva 1785. Studied under Gérard, and copied portraits of sovereigns on porcelain from Gérard's originals. He was attached to the Sèvres manufactory. Died at Geneva 1855. At the Victoria and Albert Museum is a portrait in enamel of Professor de Saussure, after Saint-Ours, painted in 1794. In the Whitehead collection was an enamel of Joseph Buonaparte, King of Spain, and his wife.

COOPER, ABRAHAM ALEXANDER.—Was the elder brother of Samuel; the date and place of his birth are uncertain, but the former must have been before 1609, the only other clue being the fact that he was nephew of John Hoskins. Judging from the extremely few known examples of his work which have any claim to proper authenticity,

he was no doubt inferior to his brother, lacking breadth of treatment and vigorous handling, particularly in his men's portraits. The ascertained facts of his life are very meagre. Such authorities as the *Dictionary of National Biography*, for example, dismiss him in a few lines, whilst the learned Director of the Rijks Museum gives no dates, and only remarks that ' he worked, among other places, at Amsterdam, probably also at the Hague, and in Sweden, where he was Court painter to Queen Christina, and where he died.' Some particulars relating to his later years are given in Foster's *Samuel Cooper and the English Miniature Painters of the Seventeenth Century*, from which it is clear that he died in straitened circumstances. The fact of his working and dying on the Continent seems to make him, in a sense, a foreign artist. The Queen of the Netherlands contributed three examples of his work to the Brussels Exhibition, 1912, and there is a portrait, said to be James II of England as a youth, at the Rijks Museum, Amsterdam. Another portrait of the same monarch, described as ' somewhat older,' is now given to Du Guernier. Both pieces were formerly at the Mauritzhuis. Mr. F. Wellesley owned a delicate drawing, of a lady in a fancy shepherdess dress, which has been attributed to Alexander Cooper, but there are better grounds for giving this to Oliver, it being similar in treatment to several works of the latter formerly in the possession of Miss Swinburne, which, however, fetched but small sums at the Wellesley sale. Sandrart describes Alexander Cooper showing him many portraits of the English Court. Vertue says a head in Dr. Meade's collection was in the style of the Olivers, and that there was one by A. C. at Strawberry Hill—a portrait of William of Orange, engraved by Hondius, 1641—and there is, I believe, an Actæon and Diana at Burghley. Alexander Cooper died at Stockholm, probably in 1660.

Cooper, R. (London).—Exhibited 1793–99 R.A. (11); excellent examples.

Cooper, Samuel.—The most eminent British miniature painter; born London 1609. Was a pupil of his uncle, John Hoskins, and his elder brother, both of which artists he excelled. The great reputation of Samuel Cooper as a portrait painter is noteworthy in this respect, that it was

well established in his own day, and has been handed down to our times, not only unimpaired, but enhanced, and fine examples of his work represent high pecuniary value. He travelled on the Continent, where his works are well known, and, like those of his brother Alexander, appreciated. Petitot is reported to have placed his son as a pupil with Cooper in 1677, but the latter was buried five years earlier at St. Pancras-in-the-Fields, where there is a monument to him. He lived for at least thirty years in Henrietta Street, Covent Garden, then an artistic neighbourhood. Cooper was an accomplished linguist and a musician. This latter quality specially endeared him to Samuel Pepys, whose diary contains several brief allusions to him. In the Dyce and Jones collections at Kensington are several fair examples of Cooper, amongst them a portrait of himself, but to realise his true greatness the James II, the Duke of Monmouth, and George Monck at Windsor, and the numerous examples in the collections of the Duke of Buccleuch and the Duke of Portland, should be seen. In the Buccleuch collection will be found nearly all the Cromwell family, and Samuel Cooper was specially the painter of the most distinguished men and women of the Commonwealth and Restoration. His work is remarkable for its refinement and sobriety of colour, coupled with force of character and vigorous handling. He used body colour largely, and is generally considered more successful with male than with female portraits, the latter being somewhat deficient in feminine grace. There are some eight or nine Samuel Coopers in the Salting collection at the Victoria and Albert Museum, of which the best are Lilburne, the Earl of Sandwich, and John Thurlow. Cooper has been blamed for not finishing his work, but that he could do so if he chose is proved by the fine portrait of Charles II in his Garter robes, now at Goodwood, and the property of the Duke of Richmond and Gordon, in whose family it has been since it was given to the Duchess of Portsmouth, Louise de Quérouaille, or Kéroualle. It is probable that once Cooper was satisfied with the head in his portraits he avoided the labour of finishing the draperies, figure, and background ; to assert, as Walpole does, that he could not finish the accessories is incredible. The portrait of the Duchess of Richmond, in the Duke of Portland's collection, has all its accessories, such as the

jewels she wears, the landscape background, etc., most elaborately finished. In spite of the reputation of Samuel Cooper, particulars of his life are meagre, but in Foster's *Samuel Cooper and the English Miniature Painters of the Seventeenth Century* the writer has traced over 560 examples of his work, which are described therein.

Cooper, T. (London).—Exhibited 1841 R.A. (1).

Coote, Miss Sarah.—Exhibited 1777–84 R.A. (12), S.A. (6).

Copeland, G. (London).—Exhibited 1835 R.A. (1).

Copley, John Singleton, R.A.—Of Irish extraction, born Boston, U.S.A., 1737; died London 1815. Well known as a history painter, but he also painted miniatures. There was one by him of Sir George Duckett, shown at the Loan Exhibition, Kensington, 1865, and there are others extant in U.S.A. A miniature by him of his half-brother, Henry Pelham, is figured in *Scribner's Monthly*, vol. xxi., pp. 762–3, where an interesting account of Copley's first venture as an exhibitor in this country may be found. It relates how 'an exquisite portrait of this man known as the Boy—the Flying Squirrel—was sent by the painter to Benjamin West without name and address, and, although against the rules of the Academy that the work of an unknown artist should be exhibited, it was shown, and excited the greatest admiration, West himself exclaiming, "What delicious colouring! It is worthy of Titian himself."' Horace Walpole has left several encomiums on Copley's miniatures in his Academy catalogues.

Coques, Gonzales.—Born Antwerp 1618; died 1684; painted portraits in the manner of Van Dyck, miniature size, and with all the freedom of that celebrated master, although his heads rarely exceeded 1½in. in size. He painted pictures for Charles I and the Prince of Orange. A plumbago of a Dutch gentleman by him was exhibited at the Victoria and Albert Museum by Mr. Wellesley, 1916–17.

Corbet, —.—Mr. J. Whitehead owned a miniature of Talma the younger, signed 'Corbet,' and dated 1816.

Corbould, Richard.—Born London 1757; died Highgate 1831. A portrait painter and landscape artist. He painted in enamel, and on ivory and porcelain; was much

employed in book illustration. He first exhibited miniatures at R.A. 1777, and continued to exhibit subjects and landscapes till 1817. George, James, and Henry were his sons ; the latter is known as a fine draughtsman.

Corden, William (London).—Enamel painter. Exhibited 1826–36 R.A. (3).

Corder, E. (London).—Exhibited an enamel R.A. 1828.

Corder, W. (London).—Exhibited enamels 1825–29 R.A. (3).

Corneille, Claude (called Corneille de Lyon, and sometimes Cornelis de la Haye).—Was born probably some ten years before F. Clouet, which would make the date about 1500. This is supported by the fact that he painted the Comte d'Angoulême, who died in 1536, so that Corneille may have been, say, 30 years of age at that time. He was *peintre en titre* to the Dauphin Henri in 1540, and in 1546 was made *peintre ordinaire* to King Henri II, who gave him letters of naturalisation in 1547. Corneille was married before that date, and had a son and a daughter, who followed the profession of their father. His portraits are much admired for their clear tones and delicate finish. The heads are full of life and character, and testify to close observation. He died in 1575.

Corneleii (or Cornelisz), Lucas.—Born Leyden 1495 ; died in England about 1552. ' Master Lucas ' is reputed by Van Mander to have taught Holbein to paint in water colours.

Corneo, Julie (Milan).—A portrait of a young lady thus signed is in the Wallace collection. Its date is about 1800.

Corona, Leonardo.—Born Murano 1561 ; died 1605 ; the son of a miniature painter. Besides painting miniature portraits he excelled as a copyist of Titian.

Cortesi, Marmocchini.—Born Florence 1670 ; died 1736. Studied miniature painting under Ippolito Galantini, and became eminent in that branch of the art.

Corti, C. (1797).—A miniature of two children blowing soap-bubbles, thus signed, sold at Christie's, Waller sale, 1910, for 230 guineas. Two ladies in a locket, signed 1796, in Sir Philip Rose's collection, were shown at the 2nd Dickinson Loan Exhibition, 1885 ; also a head in monochrome, signed 1795, from the same collection.

Coslett, R. G. (London).—Exhibited 1808–27 R.A. (38).

Cosse, Laurence, J. (London).—Exhibited 1784–1837 R.A. (114).

Costa, L. da.—*See* Da Costa, L.

Costa, M. V.—Of Italian parentage. In the *Studio*, 1910, p. 30, a portrait of Marie Antoinette is described, and figured in colours, belonging to Mr. Ward Usher's collection. It was in the Bentinck Hawkins sale.

Costello, Louisa Stuart.—Born 1799; died 1870 at Boulogne. Lived many years in France; came to London about 1820, and practised miniature painting. Exhibited R.A. 1822, and at intervals up to 1839. She became better known as an authoress. Three copies of Italian old masters by her realised £14 at the Burdett-Coutts sale, Christie's, 1922.

Coster, Madame Anna (*née* Vallayer or Villayer) (French).—Born 1744; died 1818; wife of the *genre* painter, Coster. Excelled in flower painting as well as portraiture. The Earl of Wharncliffe owned portraits of Mme. Pompadour and Marie Antoinette, dated 1771 and 1782 respectively, by this artist. She was a member of the Academy 1770, and exhibited from 1761 to 1817. Another portrait of the Pompadour, signed M. V. Coster, was sold at Hawkins sale for £34. Mme. Coster is represented at the Hermitage, Petrograd.

Cosway, Maria Cecilia Louisa.—Wife of Richard Cosway. She possessed an interesting personality, and, as in the case of her husband Richard, biographical details are easily accessible. Her maiden name was Hadfield. She was the daughter of an innkeeper at Leghorn. She studied at Rome, and when she came to England practised as a miniature painter, but she also painted subject pictures, and in 1781 exhibited 'Creusa appearing to Æneas.' Between that date and 1801 she exhibited some forty pictures, of which a few were portraits. In 1804, through grief at the loss of her daughter, she founded a religious seminary at Lodi, where she died in 1838. Maria Cosway was a very good painter in oils, and her work in this medium possesses qualities which perhaps are not generally fully appreciated. There is, for example, a very striking picture by her of the famous Duchess of Devonshire as Cynthia,

life-size, representing her as the goddess bursting through the clouds. This is in the Duke of Devonshire's collection at Hardwicke Hall. Perhaps the most characteristic portrait, both of herself and also of her diminutive husband, is that representing them standing together; it is reproduced in Foster's *British Miniature Painters*. In the same author's *Miniature Painters, British and Foreign*, is a facsimile of an attractive drawing by her own hand of herself, seated on the ground with a dog at her feet, which was formerly in the collection of Lord Tweedmouth.

Cosway, Richard, R.A.—Born 1740 at Tiverton, Devon; died 1821. He is probably the best known and most popular British miniature painter. When only 13 years of age he was placed as a pupil first under Hudson, the painter and master of Sir Joshua Reynolds, and then under Shipley, who kept a drawing school in the Strand. Here he gained a premium from the Society of Arts when 14. He is reputed to have been employed in his early days in painting subjects for snuff-boxes of a more or less licentious character, but his talent soon made him the fashionable miniaturist of the day. His rise in popular favour was rapid, as is evidenced by his being elected A.R.A. in 1770, and Royal Academician in 1772, being only 32 years of age. But his exhibits at the Royal Academy are comparatively few, although he was an R.A. for forty years. In 1785 he was appointed 'principal painter' to the Prince Regent. Cosway is also described as a dealer in old pictures, and a drawing master. He married Maria Hadfield, herself an artist, who has been dealt with in the preceding notice. Richard Cosway must have painted an immense number of miniatures, as he worked with great rapidity. According to Allan Cunningham, he often finished miniatures at three sittings of half an hour each, and when he sat down to dinner would boast that he had despatched during the day twelve or fourteen sitters. There are 6 Cosways in the general collection at the Victoria and Albert Museum, of which the portraits of the Earl of Carlisle and Viscount Newark are the best. In the Salting collection there are several pieces, of which the Princess Amelia (daughter of George I) is perhaps the most attractive. At Hertford House there are 6 examples, including one of Frances

Tarante, who was lady-in-waiting to Marie Antoinette, and painted in London during the emigration; another is one of the numerous portraits of Mrs. Fitzherbert, an unfinished one of Miss Crofton, and an unfinished one of a gentleman. The ascription of some of those at the Wallace collection is somewhat doubtful. The prices paid for Cosways, especially his portraits of women, are remarkably high. In 1902 a miniature of Mme. du Barry fetched nearly £2,000, and others averaged over £900 apiece. In 1918 a miniature of Princess Lubomirski was sold to Messrs. Agnew for £790, and a few months prior to that Messrs. Duveen purchased a Cosway for a record price of 1,000 guineas. Some characteristic examples of his work were shown by various owners at the British Empire Exhibition, 1924.

COTEAU, H.—Born Geneva 1739. Painted in enamel and on porcelain at the end of the eighteenth century. There are some portraits of Elisa Buonaparte, Glück, etc., by him, but he worked principally at Sèvres on ornaments to timepieces. He exhibited at the Salon 1812. The Duke of Bedford owns an enamel by him, after Gérard, of the Queen of Naples, dated 1813, and Baron de Fleury possesses a remarkable portrait of Voltaire, after Huber, by Coteau. He is also represented in the Wallace collection.

COTELLE, JEAN.—Born 1631; died 1708. A member of the Académie Française.

COTES, FRANCIS, R.A.—Brother of Samuel Cotes, q.v.; born 1726; died 1770. A portrait of Elizabeth Gunning, Duchess of Argyll and Hamilton, fetched £16 in the Wellesley sale.

COTES, PENELOPE.—Said to be a sister of Francis and Samuel Cotes. Probably Mrs. Samuel Cotes, *née* Shepheard. There is an example of the work of this artist (portrait of a lady) in the Victoria and Albert Museum.

COTES, SAMUEL.—Born 1734; died 1818. Was one of the earliest exhibitors of enamels at the R.A., to which he contributed 35 works, all portraits, from 1769 to 1789, and at the F.S.A. from 1760 to 1768 (26). Horace Walpole speaks of his first contribution—Mrs. Yates—as 'pretty well.' There is a portrait of the ill-fated Major André

by him in the Victoria and Albert Museum, Kensington. A miniature of Gainsborough by Cotes fetched £22 at the Wellesley sale. He was the younger brother of Francis Cotes, R.A. Both forsook physic for painting, being the sons of a native of Galway, who practised as an apothecary in Cork Street, Burlington Gardens. Samuel Cotes did some good work in crayons, but his reputation rests chiefly upon his enamels. He died in Chelsea, aged 84. His wife, Miss Shepheard, had, says Redgrave, a great talent for painting. She died in 1814. A portrait of the Countess of Essex and 3 others, unnamed, were shown as his at the British Empire Exhibition, 1924.

Counis, S. G.—French enameller; a pupil of Girodet.

Cournerie (French; late eighteenth century).—In the Wallace collection there are two portraits of Marie Antoinette signed Cournerie.

Court, W. (London).—Exhibited 1785 to 1836 R.A. (30), F.S.A. (1).

Courtney, F. (London).—Exhibited 1835–41 R.A. (7).

Courtois, Marie.—French miniature painter of the eighteenth century, and mother of the celebrated Nattier. She was called 'La Bourguignonne.'

Courtois, Nicholas André.—Enameller of the period of Louis XVI, much employed by the Court. He was made a member of the French Academy 1770, and exhibited in the Salon between 1771 and 1777. He is represented at Welbeck by a portrait of La Duchesse de Berry. Courtois has been termed '*un continuateur de Petitot.*' His works are rare, and greatly sought after in France: some were shown in the Exp. 18 S., Paris, 1906.

Cousins, Samuel.—The finest mezzotint engraver of the nineteenth century. There was a portrait in enamel by him of a lady, shown at the 2nd Dickinson Loan Exhibition, 1885.

Couvelet, Marie Anne.—A portrait of Mme. d'Épreville, *dame d'honneur* to Queen Hortense, signed 'Couvelet 1812,' was shown at Exp. 18 S., Paris, 1906, but with no biographical details.

Couzens, Charles (London).—Exhibited 1838–75 R.A. (61).

*Cox, David.—Landscape painter. Born Birmingham 1783; died Harborne, near Birmingham, 1859. His father was a blacksmith, who apprenticed him at the age of 15 to a locket painter named Fielder. Losing his master, who committed suicide, young Cox became a scene painter at the Birmingham theatre. Travelling with the company, he became imbued with a love for landscape, in painting which he attained great eminence, and his works are now very valuable. In Neal Solly's *Life of Cox*, testimony is borne to the excellence of the painter's early efforts in miniature painting.

Cradock, Miss Mary.—*See* Beale, Mary.

Craft, William H. (London).—Enameller; was employed in the porcelain works at Bow. He first exhibited at the R.A. in 1774, and continued an exhibitor till 1795. He produced some large enamels, which, says Redgrave, were 'very good in manipulation, but very weak in art.' There are examples of his work at the University Gallery, Oxford; and Earl Spencer contributed an enamel of Lavinia, Countess Spencer and her son, after Reynolds, to the Loan Exhibition, Kensington, 1865.

Craig, William Marshall.—Born Manchester. Flourished 1788-1827; brother to the architect, James Craig, who designed Princes Street, Edinburgh; W. M. Craig is perhaps best known as a book illustrator. He was appointed miniature painter to the Duke and Duchess of York. Painter in water colours to Queen Charlotte in 1810. He first contributed to the Academy in 1788; four years later he exhibited 5 miniatures. He was a contributor of a large number of subjects, views, and portraits, up to 1827. According to Redgrave, his works are often well finished, but somewhat tame.

Cramér, Nicholas (Dutch).—Born Leyden 1670; died 1710. A pupil of Mieris and Karel de Moor; attained celebrity as a miniature painter.

Cramer, R. (London).—Exhibited 1802–11 R.A. (27).

*Cranach, Lucas (German).—Born 1470; died 1553 (his real name was Sunder; Cranach was his birthplace). An artist of varied accomplishments, being a noted engraver and carver in wood, etc. He has left portraits

in miniature of three of the Electors of Saxony—to whom he was Court painter—and of the Reformers, Luther and Melancthon, whose friend he was. He is described as the most noted painter of his day.

*Cranach, Lucas, the younger.—Died 1586. Son of the above, and his inferior.

Crane, Thomas.—Born Chester 1808; died Bayswater 1859. Entered R.A. Schools in 1824; after two years study he returned to Chester, and at the age of eighteen began as a miniature painter in that city; practised in London, Liverpool, Leamington, and Torquay. He painted also some domestic subjects, and his portraits were successful, but his reputation was only provincial. He exhibited subject pictures, and some portraits, at the R.A. between 1842 and 1858.

Crease, Harold.—Exhibited 1812 R.A. (1).

Creke, W. (London).—Exhibited 1803–24 R.A. (7), S.B.A. (1). Some in enamel.

Crellin, H. N. (London).—Exhibited 1825 R.A. (1).

Crew, Miss (London).—Amateur; supplied Bartolozzi and Wedgwood with subjects. She contributed a miniature portrait to the R.A. in 1833.

Croisier, Marie Anne.—French painter of the eighteenth century; born 1765(?); died 1812(?). There appears to be nothing to be said about this artist, but Mme. la Baronne Doncœur exhibited two family portraits, dated 1812, at the Exp. 18 S., Paris, 1906, which the present writer noted as 'hard, but good' work.

Croizier, —. (London).—Exhibited 1825 R.A. (8).

Cronhiort, Carl Gustaf.—Born Kalmar 1694; died 1777. A Swedish baron and soldier, he appears to have been also an amateur miniature painter, and there is an indifferent portrait of a middle-aged lady by him in the Wicanders collection.

Cropper, —.—A portrait of Miss Bover was sold at Hawkins sale, 1904, signed Cropper, and dated 1799; it realised 12 guineas.

Cros, J. B. (London).—Exhibited 1836 R.A. (1).

Cross, Lawrence.—Born 1650; died 1724. Painted numbers of distinguished people of his time, but Horace Walpole does not seem to have known much about him. He describes him as a painter in water colours, and miscalls him Lewis—an error repeated by Redgrave. But his reputation as a sound, careful portrait painter may now be said to be established, his men's portraits being reckoned his best. In the *Anecdotes of Painting* is told the story of Cross in connection with what purported to be a portrait of Mary Stuart, in a velvet dress trimmed with white fur, the head being draped in black velvet and trimmed with the same fur. This wholly fictitious picture was placed in the hands of Cross by the Duke of Hamilton to be repaired, and with instructions to make it as handsome as could be. It would seem that a round face was Cross's ideal of beauty, and we know that this was not Mary's type of countenance. However, it has been accepted as a genuine portrait, and innumerable copies have been made from it. Bernard Lens is reputed to have made many repetitions, which will be found in the Royal collection at Windsor, in that of the Duke of Buccleuch, and many others. There are nearly a dozen miniatures by Cross at Welbeck, and a like number in the Duke of Buccleuch's collection. He excelled in small water-colour copies of old masters. Two years before his death a valuable collection he had made of works of the early miniaturists was sold. One of these, a Hilliard, which had found its way to Hamilton Palace, was sold at Christie's in 1882, and realised over 100 guineas. There is a good example of Cross in the Salting bequest, Victoria and Albert Museum, viz. Lord Maynard, and in the general collection will be found Miss Wells, bought at Christie's, May 1906, for £40, and signed L. C. entwined. Lord Hothfield owns a portrait of Mary of Modena by him. In Foster's *Samuel Cooper and the English Miniature Painters of the Seventeenth Century* some 90 examples are described, of which 77 are named, and 11 of them figured, including Bridget Cromwell and Mary Lady Cromwell, belonging to H.M. the King; the Dukes of Monmouth and Newcastle, and Lady Williams, from Welbeck; Mrs. Catherine Boevey, belonging to Mr. Martin Gibbs; and a lady, in Mrs. Fleischmann's collection. It may be noted that his monogram, L. C., interlaced in gold,

is sometimes taken for the signature of Sir Peter Lely. Lawrence is not to be confounded with Richard Crosse, who flourished at least a generation later.

Crossarelli.—A miniature of a gentleman in black coat by this artist, dated 1836, was sold at the Red Cross sale, Christie's, April 1915.

Crosse, Richard.—Born at Knowle, near Cullompton, Devon, the old family seat of the Crosses, 1742. His name first appears in 1758, when he gained a premium at the Society of Arts; in 1763 he was a member of the Free Society of Artists, and in 1790 he was appointed enamel painter to the King. He was brother of the deaf and dumb artist, described by Haydon in his memoirs, who made a fortune by his art in early life, and retired to Wells. Exhibited 1760–96 R.A. (41), F.S.A. (20), S.A. (14). An example of his work may be seen at the Victoria and Albert Museum.

Crouch, W.—Exhibited 1774–76 F.S.A. (4).

Crozier, —. (French; beginning of the nineteenth century). —Portrait of a man—about 1820—was in the Mimeral sale.

Cruickshank, F. (London).—Miniature painter. Exhibited between 1822 and 1860 some 150 portraits at the R.A. A writer in *The Athenæum* on the Exhibition for the year 1837 says, 'He (Cruickshank) is more rigid and less graceful than Mr. Chalon, but his heads are full of character and very cleverly handled.'

Cruikshank, Isaac.—Born 1756; died 1811 (?). Caricaturist and water-colour painter. There was a miniature of John Gibson Reeve by him shown at Brussels Exhibition, 1912. He was father of the talented and better known George Cruikshank and of Isaac Robert Cruikshank.

Cruikshank, Isaac Robert.—Born 1789; died 1856. Brother of George Cruikshank, and son of Isaac Cruikshank; caricaturist. According to the *Dictionary of National Biography* he was a midshipman in the East India Company's service, and gave up the sea for an artist's life. He illustrated various books dealing with London life.

Cubitt, Thomas (London).—Exhibited 1775–78 R.A. (1), S.A. (2).

CULLEN, D. (London).—Exhibited 1819 R.A. (5).

CUMBERLAND, GEORGE (London).—Exhibited 1773–76 R.A. (3).

CUNNINGHAM, H. F. (London).—Exhibited 1846–49 R.A. (8).

CUPIT.—A miniature of Princesse de Lamballe, extremely delicate work, signed M. Cupit, framed, with one signed 'Mosnier, 1775,' sold at Christie's, Lady Currie's sale, April 3rd, 1906, realised £115.

CURTIS, SARAH.—Died 1743. Pupil of Mrs. Beale. After her marriage with Dr. Hoadley, who afterwards became Bishop of Winchester, she ceased to follow her occupation as an artist.

CURTIUS, CHRISTOPHER.—A young Swiss doctor, who, from modelling the limbs and organs of the human body in wax, proceeded to make miniatures. According to a notice on the History of Madame Tussaud's Exhibition, reviewed in *The Times Literary Supplement*, January 1920, Curtius moved to Paris at the invitation of the Prince de Conti, by whom he was presented to the Court and aristocracy of France. By 1766 his position was established, and he brought to join him from Switzerland his niece, Marie Grosholtz, whom we know as Madame Tussaud. She was then a child of six. The making of miniatures led Curtius to the modelling of life-size 'portraits' in wax, and these he exhibited to the public. His reputation seems to have stood high. Early in his career he modelled the Queen of Louis XV; Voltaire sat to him; Benjamin Franklin carried off to America a number of his miniatures; and in 1780 Madame Elizabeth, sister of the King, took his niece—who had become his collaborator—to live in the palace at Versailles and teach her her art.

CUSHMAN, GEORGE HEWITT.—American miniature painter; born at Windham, Connecticut, in 1814. He began his artistic career as an engraver. Miss Wharton says of him that he painted a number of beautiful miniatures, and became a fine colourist. She quotes very enthusiastic encomiums on what she terms his admirable miniature work, and ranks him nearer Malbone in delicacy of colour and treatment than any other American miniaturist. Fanny Kemble, the English actress, was painted by Cushman.

*Cuyp, Jakob Gerritsz.—Born Dordrecht 1594; died 1651 or 1652. Father of the better-known and greater artist, Aelbert. Sir Charles Dilke owned a portrait of a man attributed to J. G. Cuyp, shown at the Burlington Fine Arts Club Exhibition, 1889.

C., D.—A miniature of Miss Herbert, 'Lady Seymour,' head and bust, powdered hair, signed D. C., was contributed by Lady George Pratt and Hon. Miss Eaton to the Dickinson Loan Exhibition of Miniatures, 1880.

C. E. D. F.—*See* F., C. E. D.

C., H. (1760).—A miniature thus signed was included in the J. Whitehead sale, 1915.

C., J.—A miniature of Mme. Dugazon (? Mlle. D.), in a blue dress, and hat trimmed with roses, signed J. C., set in a tortoise-shell snuff-box, was contributed by Lady George Pratt and Hon. Miss Eaton to the Dickinson Loan Exhibition of Miniatures, 1880. It came from the Fonthill collection, where it was attributed to Isabey.

C. O.—*See* O., C.

C., P. (P. C.).—A miniature thus signed, of Kitty Clive, 1711–85, was shown at the Guelph Exhibition by Mr. Whitehead.

Dabos, Jeanne (*née* Bernard).—Born 1763; died 1842. Pupil of Labille Guiard. She was working in 1783, and married Laurent Dabos, pupil of Vincent. Bouchot speaks disparagingly of her art, as being only evidence of *son amour de fal-lalas et des fleurs.*

Dachtler, K.—Born 1770; died 1803; a Viennese. In the Wellesley collection there was a portrait of a Cavalier, after Rembrandt, by this artist, signed, and dated 1800; it fetched £2 10*s.* at the sale.

Da Castello, Francesco.—Born Flanders 1586, of Spanish parents; died Rome 1636. Painted minute historical and sacred subjects. Master of S. Laire, q.v.

Da Costa, Catherine.—Daughter of Emmanuel Mendes da Costa (Naturaliste célèbre, membre de la Société Royale

des Artistes). A miniature of Lady Harley and her child, shown by Mr. 'X' at the Brussels Exhibition, 1912, was painted by her. At Ham House, in the collection of the Earl of Dysart, a copy of the spurious portrait of Mary Stuart 'beautified' by L. Cross is her work.

Da Costa, L.—A miniature of two children, by this artist, was sold at Christie's, July 8th, 1914, for 16 guineas.

Dael, Jan Franz, Van.—*See* Van Dael, Jan Franz.

Daffinger, Moritz Michael.—An able Viennese artist. When Sir Thomas Lawrence visited Vienna in 1814 Daffinger greatly admired his work, and a portrait of a girl (Grafin Nariskine) somewhat recalls the English artist. There is a portrait of Maria Theresa of Sicily as a child, after Sir Thomas Lawrence, painted in 1818 by Daffinger, who was then 28. He painted portraits only up to 1846, and, according to Lemberger, his earlier works are quite different from his later ones.

Dagley, Richard.—Died 1841. Subject painter. An orphan, educated at Christ's Hospital, he began life as an apprentice to a jeweller, and was employed in enamelling the miniatures and allegorical subjects with which jewellery was then ornamented. He first exhibited at R.A. in 1784, and contributed domestic subjects up to 1806. Unable to make a living, he went to Doncaster; returning to London, he struggled on till his death.

Dagoty, Pierre Edouard.—Born 1776. A member of the family of engravers of that name. He was represented at Exp. 18 S., Paris, 1906, by a family portrait belonging to M. C. du Bousquet.

Dahl, Michael.—Born Stockholm 1656; died 1743. He was a favourite of Queen Anne, whose portrait he painted, and there are many works by him at Petworth and elsewhere, but his art is not of a very high quality. There was a miniature attributed to him of Prince Charles Edward shown at the Stuart Exhibition.

Dalen, C. Van.—*See* Van Dalen, C.

Dalton, Edwin (London).—Exhibited 1818–44 R.A. (6).

Dalton, Mrs. Edwin.—*See* Ross, Magdalene.

Da Maron, Theresa.—*See* Mengs, Theresa.

*Damer, Hon. Mrs. Anne Seymour.—Born 1749; died 1828. The only child of Field-Marshal Conway. She married at 18 the Hon. John Damer, the eldest son of the first Lord Milton, who committed suicide 1776, after which she applied herself to the study of art. This distinguished amateur will be remembered better as a sculptor than as a miniature painter. The heads sculptured on Henley Bridge are by her. She was the subject of extravagant eulogies by her cousin, Horace Walpole, who left her Strawberry Hill and all its contents. She is well-known by the painting of her by Sir J. Reynolds, finely engraved by J. R. Smith, and there is a drawing of her in Cosway's sketch book, now belonging to Lord Tweedmouth.

Da Messina, Antonello.—Two miniatures by this artist were shown at the Brussels Exhibition, 1912, by the Prince of Lichtenstein, Vienna.

Dampier, E.—Exhibited 1784–86 R.A. (4). An honorary exhibitor.

Dance, George, R.A.—Architect, and son of George Dance, who was also an architect, and designed the Mansion House. The younger Dance was born in 1740, and succeeded his father in the office of City Architect. In 1798 he was appointed Professor of Architecture to the Royal Academy; he resigned the office in a few years without giving lectures. Between 1798 and 1814 he published many portraits of eminent men in profile; they are sketched in chalk, but whilst life-like, lack refinement. He died in 1825, and was buried in St. Paul's Cathedral. He exhibited 24 works, mostly portraits, from 1770–1800 R.A.

Dance, G. (London).—Described as a miniature painter. 1821–29 R.A. (5).

Dance, Nathaniel, R.A.—Afterwards made a baronet—Sir N. Dance Holland. He was brother of George Dance, the Royal Academician, was born in 1734, and studied art under Hayman. He spent some years in Italy, where he appears to have fallen in love with Angelica Kauffmann, 'following her,' says Redgrave, 'from place to place.' He became a Member of the Incorporated Society of Artists, and in 1763 contributed from Rome to their Exhibition; five years later he became one of the Foundation Members of the Academy, and portraits of King

George III and Queen Charlotte were exhibited by him in 1769, the first year of the Academy exhibition. He continued to exhibit till 1800, but resigned his membership of the Academy ten years earlier, on his marriage with Mrs. Dummer, when he took the name of Holland, and afterwards became M.P. for East Grinstead. Left a large fortune.

DANCE, W. (London).—Miniature painter. Exhibited at the Free Society of Artists in 1780 two portraits.

DANCE, W., JUNR. (London).—Exhibited R.A. from 1819–59 some 40 portraits.

DANCKERTS, HENDRIK (or DANCKAERTS) (1630–1680).—Landscape painter; a Dutchman, mentioned several times by Pepys in his *Diary*. He calls him Dankers. He worked in distemper. There is a portrait of Charles II, in armour, in the Duke of Portland's collection, in oils on copper, attributed to Danckerts; this was shown at the Stuart Exhibition, and given as the work of P. Dankaerts de Ry. There were several artists of this name who flourished in the Netherlands in the seventeenth century. One, whose Christian name was Henry, was invited to England by Charles II, who employed him in painting seaports and palaces in this country, of which Walpole gives particulars in his anecdotes. Danckerts died at the Hague.

DANIEL, MISS A. S. W. (London).—Exhibited 1824–45 R.A. (22).

DANIEL, J. (Bristol).—Exhibited 1783 S.A. (1).

DANIELL, ABRAHAM.—Died Bath 1803. Practised in Bath the latter part of the eighteenth century. He does not appear to have exhibited at R.A. His miniatures are marked by great simplicity and truth, and were much esteemed. Two examples of his work were shown at Loan Exhibition, Kensington, 1865.

DANIELL, J. (London).—Exhibited 1799 R.A. (5).

DANIELL, MISS S. S. (London).—Exhibited 1826–31 R.A. (16), and as Mrs. Gent 1832–45 R.A. (29).

DANZWOHL, —.—Eighteenth to nineteenth century; German.

D'ARCE, MISS.—Exhibited 1814 R.A. (1)—portrait of self and two sisters—an honorary exhibitor.

DARCEY, —.—Is mentioned as one of the youthful companions of Stothard. In 1778 he began to practise his profession at Portsmouth. He was induced to accompany an embassy to China, and brought home many drawings illustrating that country. His name does not appear in the Academy catalogues, nor was his work shown at the Loan Exhibition, Kensington, 1865.

DARLING, —.—Exhibited 1762 S.A. (1).

D'ARMANCOURT, JEAN AUGUSTIN MASSARY.—French miniature painter; member of the Academy of St. Luke, Rome, where he exhibited 1774, his miniatures being highly praised. An example was shown at the Exp. 18 S., Paris, 1906.

D'ARNOISI, G.—Died 1590. Employed by Philip II of Spain, and his miniatures were much esteemed.

DARTINGUENAVE, VICTOR (London).—Exhibited 1841–54 R.A. (36).

DAVID, GÉRARD.—A work representing the Virgin and Child, exhibited at Brussels, 1912, was assigned to this painter.

DAVID, MAXIME.—Born 1798. A pupil of Mme. de Mirbel; was employed at the Tuileries, and quickly made a fortune.

DAVIES, E. M.—Exhibited 1840 R.A. (4).

DAVIN, CÉSARINE HENRIETTE FLORE MIRVAULT.—Born Paris 1773; died 1844. A French miniature painter; pupil of David, and especially of Augustin. She exhibited at the Salon 1798–1819. Her works are rare; her signature is often mistaken for David's. She conducted a school of design and painting for ladies which was very successful.

DAVIS, H. (London).—Exhibited 1832 R.A. (2).

DAVIS. J. (London).—Exhibited 1799–1812 R.A. (12).

DAVIS, J. M. (London).—Exhibited 1810–39 R.A. (63).

DAVIS, MISS SARA (London).—Exhibited 1846–54 R.A. (6).

DAVY, ROBERT.—Born Cullompton; died London 1793. Exhibited 1762–82 R.A. (21), S.A. (17).

DAY, ALEXANDER.—Born about 1772 or 1773; died Chelsea 1841. He resided in Italy when young, and was detained there some years during the war with Naples; here he

produced some good medallions. He was possessed of good judgment in works of art, and on his return to England brought several of the finest works by old masters now in the National Gallery. His miniatures, particularly of women, were painted with great grace and sweetness, but rarely went further than the head. He did not exhibit at R.A.

DAY, C. (London).—Exhibited 1821 R.A. an enamel of Napoleon I.

DAY, C. W. (London).—Exhibited 1821–54 R.A. (14 portraits).

DAY, ELIZABETH.—Born 1761; died 1804. The Pierpont Morgan collection contains a portrait of herself in a white dress, with a musical instrument.

DAY, MISS FRANCES S. (London).—Exhibited 1838–58 R.A. (48), S.B.A. (15).

DAY, THOMAS (London).—Exhibited 1768–88 R.A. (51), S.A. (6), F.S.A. (4). Day was a pupil of Ozias Humphry, whose address he gave in 1768 when exhibiting at the Free Society of Artists, and four years later he describes himself as late pupil of Mr. Humphry. He was probably an Essex man, as in 1773 he contributed to the Academy a portrait in crayons, giving Brentwood as his address, and, later, Brakes Place, near Romford. He also contributed occasional water-colour views and crayon portraits. There is a very delicate miniature by Thomas Day in the Salting collection, Victoria and Albert Museum.

DAY, MRS. W. C. (London).—Exhibited 1847 R.A. (1).

DAYES, EDWARD.—Water-colour painter; born 1761 or 1763; died 1804 by his own hand. He was a pupil of William Pether, the miniaturist and engraver. He first exhibited R.A. 1786, miniatures and views, the latter principally, and continued to do so until his death. He executed several mezzotints, and wrote works on art, but is best known by his meritorious topographical drawings. Thomas Girtin was his pupil. Two specimens of his miniatures may be seen at the Victoria and Albert Museum. He painted the trial of Warren Hastings.

DAYES, MRS.—Wife of the above. Exhibited miniatures 1797–1800 R.A. (8).

DEACON, JAMES.—Died 1750, from gaol fever caught whilst attending as a witness at the Old Bailey in that fatal case which resulted in the death of the Judge, the Lord Mayor, and others who were present. He had great talent both for music and drawing. He took Zincke's house in Covent Garden. The Print Room, British Museum, has miniature portraits by him, 'well drawn and tinted with Indian ink; elaborately careful, full of expression and character, the faces only finished.' Walpole had a miniature of George II, dated 1749, by him. It fetched only a guinea at the Strawberry Hill sale, and another of Dr. Bragge, a dealer in pictures, but little more, whilst one of Mrs. Scott went for nine shillings.

DEAN, T. A (London).—Exhibited 1818–24 R.A. (3).

DE BEAUMON, LE CHEVALIER.—Flourished 1786. There is a portrait of Marie Thérèse, Duchesse d'Angoulême, in the Welbeck collection, which was exhibited at the Fair Women Exhibition, 1894, at the Grafton Gallery. It was then ascribed to De Brunnion, and termed a portrait of Marie Antoinette. It is now recognised as an undoubted portrait of the Duchesse d'Angoulême. It is signed 'Le chr. De Beaumon Pt. 1786.'

DE BEAUREPAIRE, MLLE. (London).—Exhibited 1804–22 R.A. (38).

DE BEAUX, R.—Painted at Berlin 1815. Two hard miniatures of military men (one bearing many orders), thus signed, belong to Mr. Charles Manners, of Eden Bank, Mansfield.

DE BEURGAL, J.—A miniature of the Duchesse d'Angoulême by this artist, sold at Christie's, May 21st, 1914, for £26 5*s*.

DE BLIECK, DANIEL (1620–73).—This artist is described as a painter of interiors, churches, and buildings. A plumbago by him of an unknown man, dated 1649, fetched £3 10*s*. at the Wellesley sale.

DE BLOIS, ABRAHAM.—Flourished 1680–1720. In the Wellesley collection was a plumbago of Nell Gwynne (after Lely ?), which fetched £2 only at the sale.

DE BOULOGNE, LOUIS.—Born 1609; died 1674. Peintre du Roi (Louis XIV). He was a pupil of Blanchard. Dr. Propert owned a portrait of Jouvenet by this artist.

De Bourbon, Duchesse.—A portrait of William Frederick, 2nd Duke of Gloucester, dated 1787, by her, was shown at the Guelph Exhibition in 1891.

De Bourge, Juliette.—Born Paris 1812; died 1867. Pupil of Daniel Saint. Exhibited at the Salon 1835–57; was also represented at the Brussels Exhibition, 1912, by a copy of a portrait of the Duchesse de Nemours, after Winterhalter.

De Bray.—Works by Jan de Bray (1626–97) and Solomon de Bray (1597–1664) figure in the catalogue of the Wellesley collection, and a youth and a young lady by these men respectively realised small sums in the Wellesley sale, but there would appear to be an absence of reliable information about these Dutch artists.

De Bruy, Jacques.—Mentioned in Mere's *Wits' Commonwealth*, 1598, as painting in England.

*Debucourt, Louis Philibert.—Born Paris 1755; died there 1832. The celebrated aquatint engraver, of whose work M. Maurice Fencielle has published an admirable catalogue. There was a portrait of his second wife, in *pierre noire*, in the Exp. 18 S., Paris, 1906, but he is not to be reckoned as a miniature painter.

De Carmontelle, Louis Carrogis.—Born 1717; died 1806. The son of a shoemaker. He changed his name from Carrogis to Carmontelle. He was also a dramatic author. Most of his designs are at Chantilly in the Musée Condé. Count Allard du Chollet exhibited a portrait of Mme. Combe by him at the Exp. 18 S., Paris, 1906, and one of M. Vanici was in the Wellesley collection.

De Carné, H. (London).—Exhibited 1801–21 R.A. (2).

De Chair, R. B.—Exhibited 1785 R.A. (6). An honorary exhibitor.

De Chambrulard, J. (London).—Exhibited 1799–1802 R.A. (5).

De Champaigne, Philippe.—Born Brussels 1602; died Paris 1674. Excelled in portraiture, and occasionally painted miniatures. He is generally regarded as French, and religious subjects by him are met with in Paris.

De Chateaubourg, Le Chevalier.—Painted German Royalty; eighteenth century, according to Lemberger.

De Chatillon (or Chastillon), Louis.—Born Sainte-Menehould 1639; died 1734. Enamel painter, miniaturist, and engraver. He painted Louis XIV frequently, and mention is made of large prices for his enamels mounted in costly boxes, which were used as diplomatic presents. According to Mariette his enamels were perfect; they are now rare, although he produced a great number.

Decker, Johann Stephen.—Was a Viennese miniature painter, and a pupil of Isabey. His work has vivacity, but like his fellow pupil Rodolphe Bell he lacks the light touch of their master Isabey.

De Coincy, Mme. (*née* Henriette Sophie de la Fontaine).—Born 1763; died 1848. French; eighteenth century. She was a pupil of, and was related by marriage to, J. B. Augustin, being cousin of his wife, Madeline de Cruet. She was the mother of a large family and has been painted, with four sons and four daughters, by Augustin, and on a snuff-box by herself. Both are now in the Pierpont Morgan collection. They were exhibited at the Exp. 18 S., Paris, 1906. Mme. de Coincy also painted in oils, and was an artist of some ability therein.

De Craen, Florentin (Belgian; nineteenth century).—Worked in Spain, and painted Isabella II, Queen of Spain, her mother, and sister—shown at the Brussels Exhibition, 1912.

De Geer, J.—In the Fair Women Exhibition at the Grafton Gallery, 1894, there was a miniature entitled 'Portrait of a Beauty' by an artist thus named, exhibited by Mrs. Moss Cockle.

*De Goya y Lucientes, Francisco José.—Born Aragon 1746; died Bordeaux 1828. This remarkable Spanish artist lived in Italy, Spain, and France. Painter to the Spanish King. He is represented in our National Gallery.

De Grimaldi, William.—Enamel and miniature painter. Born Middlesex 1751; died 1830; claimed descent from the great Genoese family of this name. He was a pupil of Worlidge. He practised at Portsmouth, Southampton, Gloucester, Chester, and Shrewsbury, and from 1777–85 in Paris. In the last-named year he settled in London, where he had many distinguished sitters. He was miniature painter to George III and George IV. There are many

of his works at Windsor, and Lord Portarlington possesses portraits of George IV as Prince of Wales by him. Propert speaks disparagingly of his art, but Mr. F. Wellesley owned an enamel of the great Duke of Wellington, for which His Grace gave four sittings. It is one of the most remarkable portraits of the Duke, and was exhibited at R.A. 1815. Exhibited 1768–1830 R.A. (89), F.S.A. (4), S.A. (1), Old Water Colour (1). A miniature of a lady and child by him was sold at Christie's, the Hawkins sale, 1904, for £180, and a portrait of a gentleman, signed, and dated 1823, and another miniature by him were shown at the British Empire Exhibition, 1924.

De Harme, Elise Apolline (French; nineteenth century).—

De Haan, Joseph Charles.—Born Amsterdam; died 1836. Was miniature painter to the King of the Netherlands. His portraits were good likenesses.

Exhibited at Salon 1832–7. There was a portrait of Lamartine by this artist, exhibited at Brussels, 1912, belonging to M. Bernard Franck.

Dehaussay, J. (London).—Exhibited 1848–51 R.A. (12).

De Heere Anne (*née* Smitter).—Mother of Lucas De Heere; sixteenth century. Painted subjects in extraordinary minuteness. According to Bryan 'she represented a landscape with a windmill and figures, a cart and a horse, in so small a space that a grain of corn would have covered the whole performance.'

*De Heere, Lucas.—Born Ghent 1534; died there in 1584. Worked in England. His name was given as the painter of a miniature of Sir John B. Hatton and his mother, shown at the Loan Exhibition, Kensington, 1865. This work belongs to Earl Spencer, is signed 'L,' and is dated 1525. It is an example of the errors which creep into the ascription of miniatures, since the artist to whom it was assigned was not born till nine years after the date it bears. There is an interesting allegorical picture of Queen Elizabeth at Hampton Court, representing her in front of Venus, Juno, and Minerva, which was originally in Charles I's collection. In Walpole's *Anecdotes of Painting* several of his works, 'discovered,' says Walpole, 'by the indefatigable industry of Mr. Vertue,' are described; and at Brussels, 1912, was exhibited *Livre d'Or de la Toison d'Or*, containing illustrations by De Heere, and a miniature of

the Emperor Charles V, a full-length in the costume of the Order of the Golden Fleece, belonging to the Bibliothèque Royale de Belgique. Thus De Heere clearly may be reckoned as a miniature painter, inheriting no doubt his skill from his mother. A small drawing, 6½in. by 5½in., of Thomas Howard, 4th Duke of Norfolk, in pencil and black chalk, realised £62 at the Wellesley sale. It came from the Arundel collection.

De Hollanda, Antonio (sixteenth century).—His family originally came from Holland, but he worked in Portugal, where he has sometimes been credited with introducing miniature painting, although there is no doubt that work earlier than his exists there. He appears to have flourished between 1495 and 1557. According to his son, Francisco, who was himself a draughtsman and illuminator, and who wrote a *History of Painting*, Antonio excelled the five most famous miniaturists of Europe. It may be noted that the names mentioned by the son are those of illuminators rather than miniature painters in the ordinary acceptation of the term. What the father really excelled in was grisaille, and this 'sweet manner of painting in black and white' was probably introduced by him.

De Hollanda, Francisco (Portuguese).—Living in 1571. Sent to Italy by Don John III, King of Portugal, where he associated with the greatest artists of the time. Returning to Portugal in 1547 he wrote an account of ancient painting, a work full of particulars about himself and the artists that he met; it has been translated into French, under the title *Manuscript de François de Hollande*. There is a miniature by Hollanda extant of Michael Angelo, in a quaint hat and dress; a profile.

De Janvry, H. J. (London).—Exhibited 1798–1800 R.A. (16). He is described as gem engraver. A miniature by him of Mrs. Lamplugh was shown at Leeds in 1868. Lord Aldenham has a miniature of George IV when Prince of Wales, signed H. J., dated 1796, and a pendant of Queen Caroline—*profiles en grisaille*—which recall Bourgeois, though not so fine as his work. A portrait of Mrs. Fitzherbert, *en grisaille*, fetched £5 at the Wellesley sale.

De Jully, Ang L. Lalive.—Born 1725; died 1775. Miniature painter.

De Keisar, William.—Born Antwerp; died at the age of 45, 'four or five years after the Revolution,' says Walpole, who relates that he was bred a jeweller, and came to England with letters of recommendation to Lord Melfort, then in favour with King James. The Duke of Buccleuch has an enamel of James II by him. After the Revolution, 1689, his employment failed, and he devoted himself to the pursuit of the philosopher's stone, and was ruined. His daughter followed her father's profession, but, marrying a Mr. Humble, her husband made her abandon it.

De Klerc (?).—There was a portrait of William I, King of the Netherlands, by this artist, shown at the Brussels Exhibition, 1912.

*De Keyser, Thomas.—Born 1596; died 1667. At Amsterdam there are numerous portraits, pictures, and groups by this fine Dutch painter, and a portrait of a Dutch lady by him, from Lord Ronald Gower's collection, fetched £36 at the Wellesley sale.

De la Boissière, Mlle.—Employed by the Courts of Louis XIV and XV. There was a miniature in the Propert collection of Louis XIV, but, as it was described as being on *ivory*, this attribution may be questioned.

De la Cazette, Sophie Clémence.—Born Lyons 1774; died Paris 1854. A miniaturist, whose works were shown in the Salon from 1806–38.

De la Chara, Alexandre.—Enamel painter. Born Geneva 1703; died 1765. He signed his works 'Successeur de Bordier-Petitot,' and may therefore be classed as a miniature painter. There is an example of his work in the Museum at Geneva.

De La Claze, M. (French).—Pupil of Aubry.

De la Cluze (French; eighteenth to nineteenth century).—Born Paris 1778. Was a pupil of David. He exhibited at the Salon up to 1858. There was a portrait of the Marq. de Preaulz as a child by this artist contributed to the Brussels Exhibition, 1912, by the Duchesse de Rohan.

De la Cour, B. (London).—Exhibited 1818–43 R.A. (23).

De la Fontaine.—*See* De Coincy.

Delahante, N. (London).—Exhibited 1798–9 R.A. (2).

Delamorinière, E. (London).—Exhibited 1850 R.A. (1).

De Largillière, Nicholas.—Born Paris 1656; died 1746. A French portrait painter of acknowledged excellence, called the Van Dyck of France. He visited England several times; and miniatures are attributed to him. He is well represented in our National Portrait Gallery.

De Lassé.—French School. Practised the latter part of the eighteenth century.

De Latour, Alexandre.—Born Brussels 1780; died 1858. Pupil of Autissier. He exhibited at the Salon de Paris 1804–10. A portrait of a lady, dressed in the First Empire fashion, is in the Wallace collection, and is believed to represent Mme. Récamier. The Duke of Richmond's collection contains an example by this artist—a portrait of a lady. There were several works by him in the Brussels Exhibition, and he is represented at the Musée Communale de Bruxelles.

De Latour, Edouard.—Born Brussels 1816; died 1863. Pupil of his father, Alexandre, q.v. Several works by Edouard were shown at the Brussels Exhibition, 1912.

*De Latour, Maurice Quentin.—French eighteenth century artist. Born at St. Quentin 1704; died 1788. One of the most gifted portrait artists France has produced. There are a number of his works in the Louvre, of fine quality and of great interest, including Louis XV and his wife, Marie Leczinska, the Dauphin and Dauphine, Marshal Saxe, Mme. de Pompadour, and Chardin. These are in pastels, a branch of art in which the artist especially excelled. To his native town he made a most important bequest of his works. This 'great master of swift and finished portraiture' had a strong personality, as may be seen in the portrait of himself now at Dijon. He lived to be 84, and died at St. Quentin just before the outbreak of the French Revolution.

Delaye, —.—A very finely painted miniature of a naval engagement, about 1790, fetched 6 guineas at Sotheby's, December 7th, 1922.

De Lestang-Parade, Alexandre (French; eighteenth century).—A Provençal artist (he came from Aix) of no great ability. An equestrian portrait of Napoleon I, and an actress in the rôle of Ninon, were shown by him, amongst other works, at the Salon between 1803 and 1812.

Delff, Willem J.—Born 1580 ; died 1638. In the Wellesley collection was a plumbago by him of Maria Strick which fetched £8 at the sale.

Delmont, —.—Late eighteenth century French miniaturist.

De Lorme, Emilie (French ; early nineteenth century).—An enamel (copy), on porcelain, of a lady of the Louis Quatorze period is in the Wallace collection, signed and dated 1823, and another—a portrait of a lady in Court costume of the Regency period.

De Loutherbourg, A. C. H. (London).—Exhibited 1793 R.A. (9). Described as miniature painter to the King of Prussia. Probably father of Philip James De Loutherbourg, R.A.

*Del Piombo, Sebastian.—Born Venice 1485 ; died 1547. There were small heads of Michael Angelo and Giulio Romano by this artist shown at the Loan Exhibition, Kensington, 1865, by Earl Spencer.

Del Po, Teresa.—Born Naples ; died 1716. A lady miniaturist who worked in oils and water colours. She was also an engraver.

De Lubersac, T. F. (London).—Exhibited 1795–98 R.A. (14).

De Lusse.—A miniature painter of the Palais Royal who worked in Paris in the early days of the Revolution. A portrait of a man, about 1785, was included in the Mimeral sale. Two or three ' passable ' portraits by this obscure artist, living in poverty, were known to Bouchot, and a group of two young women, *enlacées pour la danse*, was shown at the Brussels Exhibition, 1912.

De Mailly.—Born Paris. An enameller who flourished at the end of the eighteenth century at Petrograd. He worked specially for Catherine II, whose portrait he often painted.

Demarteau, Gilles, L'aîné.—Born 1722 ; died 1778. A small chalk drawing of a boy by this artist fetched £3 at the Wellesley sale.

Demiani, Carl Friedrich.—Born Breslau ; died 1823.

De Mirbel, Madame.—Born Cherbourg 1796 ; died Paris 1849. One of the most distinguished pupils of Augustin. Was a leading miniature painter in the reigns of Louis XVIII, Charles X, and Louis Philippe, rivalling Saint.

Her beautiful work is marked by delicacy combined with breadth of treatment. Her maiden name was Lizinka Aimée Zoé Rue. In the Wallace collection is a miniature of Louis XVIII, signed 'Mlle. Lizinka, 1819,' and other examples of her work. She taught the art with success.

De Montpetit, Armand Vincent.—Born Macon 1713; died 1800. Invented a mode of painting in miniature to which he gave the name of Eludoric. A miniature by him was shown at the Brussels Exhibition, 1912. Practised enamel painting in Paris, and exhibited at the Salon de Saint Luc 1774. Represented at the Hermitage, Petrograd.

Dendy, W. (London).—Exhibited 1849–50 R.A. (2).

De Nettancourt, Mme. (French; eighteenth century).—Pupil of Augustin; possessed, according to Bouchot, of '*un moyen talent.*' Probably an amateur.

Denham, Mrs. (London).—Exhibited 1767–74 S.A. (16), R.A. (2), F.S.A. (1). A portrait by her of Gen. Paoli is noted by H. Walpole as 'very like.'

Denman, J. F. (London).—Exhibited 1839 R.A. (1).

Denner, B.—Miniatures of Elizabeth Gunning, Duchess of Hamilton, and her sister, Maria Countess of Coventry, by Denner, were shown by Sir Charles Dilke at the Guelph Exhibition. There were examples of his work at the Hermitage.

Denning, Stephen Poyntz.—Born 1795; died 1864. Between 1814 and 1852 he contributed 48 miniatures to the Academy, and others elsewhere. He was a pupil of Wright, and Curator of Dulwich College. Mr. A. Graves possessed a fine full-length of his mother by this artist, for which 100 guineas was paid.

De Noireterre, Mlle.—The date of birth and death of this French lady miniature painter cannot be given, but she is supposed to have been born about 1766. She is described in the catalogue of the Exp. 18 S., Paris, 1906, where three works by her were shown, as a miniaturist of great talent. It is added that she was '*peintre de l'Académie des Arts de Londres.*' She does not appear to have exhibited at the Royal Academy. She contributed to the Salon of 1786, and occasionally up to 1803.

DENON, BARON DOMINIQUE VIVANT.—Born 1747; died 1825. One of the scientific men and artists who were taken to Egypt by Napoleon, who appointed Baron Denon Superintendent of the Museum in Paris. Denon made many drawings of the Expedition. A pencil drawing of Emma Lady Hamilton, in pencil touched with colour, realised £9 at the Wellesley sale. It was given to Miss Carr by Lady Hamilton, 1792, and was formerly in the Capel Cure collection.

DENTON, W. (London).—Exhibited 1792–95 R.A. (8). Mr. Hodgkins exhibited (1905) a miniature of a lady in pink dress with white frills—Miss Mary Vincent—signed 'W. Denton, 1789.'

DE PASSE, CRISPIN, THE ELDER.—Engraver; born Arnemuiden about 1565; died 1637.

DE PASSE, CRISPIN, THE YOUNGER.—Son of Crispin De Passe; born Cologne 1589 or 1593; died about 1667. Exhibited at W.P., No. 30.

DE POMMAYRAC.—Painted a miniature of a boy, dated 1851, shown at the Loan Exhibition of Miniatures, Kensington, 1865.

DE QUELEN, —. (London).—Exhibited 1802 R.A. (2).

DERANTIN.—Portrait of Princesse de Lamballe, in a blue *décolletée* dress, sold at Christie's, Hawkins sale, 1904, for £9 10*s*. This is probably by Derunton, q.v.

DERBY, ALFRED T. (London).—Born 1821; died 1873. Son of William Derby. Exhibited at R.A. 1848–72 some 20 portraits.

DERBY, WILLIAM.—Born Birmingham at the close of the eighteenth century; died 1847. Is probably best known by the drawings he made for *Lodge's Portraits of Illustrious Personages*. He copied for Lord Derby all the known portraits of his lordship's family from the time of Henry VII; he painted Lady Elizabeth Hamilton, daughter of James VI; Duke of Hamilton and Elizabeth his Duchess; and Elizabeth Gunning, Duchess of Hamilton, and afterwards of Argyll. His son, Alfred T. Derby, q.v., assisted him in his work. Copies by the elder man are marked by extreme carefulness and minuteness. A miniature of Lady Caroline Edgcumbe as Ganymede sold at Christie's

in 1906, with one of Mrs. Fuseli, for 12 guineas. Exhibited 1811–42 R.A. (49), B.I. (16), S.B.A. (15), New Water Colour (5), Old Water Colour (1).

De Ring, Pieter.—Born at Munster 1521 ; died about 1583. A portrait of an unknown lady by this artist was exhibited at the Brussels Exhibition, 1912. He excelled in still-life subjects. There is a good example by him in the Amsterdam Gallery.

De Rossi, —. (probably Pasquale Rossi).—Born at Vicenza in 1641. He was an historical painter professedly, but some of his conversation pieces and works of a miniature nature are known and prized. A miniature in oils of la Duchesse de Montmorency, in a red dress with wide lace collar, was contributed by Lady George Pratt and Hon. Miss Eaton to the Dickinson Loan Exhibition of Miniatures, 1880. A miniature of a French General of the Restoration period, signed P. de Rossi, is in the Wallace collection. There was a miniature of a lady, also by this artist, lent by Mr. H. F. Holt to the Leeds Exhibition, 1868, and he was represented at the Hermitage, Petrograd.

Derunton (French ; eighteenth century).—According to M. Bouchot, this artist is '*un inconnu complet*,' but he describes a work by him of a smart young lady in a park, with *château* and cascade in the background, as very delicate work showing undeniable talent. It belonged to the Doistau collection, and was shown in the Exp. 18 S., Paris, 1906. A portrait by this artist of a man in a blue coat, signed Derunt, dated 1785, which belonged to Mr. Alphonse Carr, was also of fine quality, recalling Dumont.

De Saint-Aubin, Augustin.—Born Paris 1736 ; died 1807. Engraver and draughtsman. In the Wellesley collection were several portraits of men, in pencil on vellum, by this artist. In the Wallace collection is an interesting drawing of a Fête at the Colisée, figured in Foster's *French Art from Watteau to Prud'hon*. It represents an entertainment given to Louis XV in 1772.

De Saint-Jean (French ; eighteenth century).—An obscure miniature painter. Associate of the Society of St. Luke. Contemporary of Mme. Guiard. A Louis XVI snuff-box, the lid set with a miniature of a lady, wearing a red dress,

and carrying a muff, signed St. June, was sold at Christie's on November 21st, 1919.

De Saint-Ligié.—A portrait of a young lady, belonging to the second half of the eighteenth century, is shown in the Rijks Museum collection, Amsterdam, signed by this artist.

De Saint-Memin, Charles Balthasar Julien Fevret (French).—Born 1770; died 1852. Emigrated from Switzerland to Canada in 1793; afterwards lived in New York and Philadelphia, returning to Paris in 1810. He constructed a machine, called the Pantograph, for making profiles with mathematical accuracy, which profiles have the effect of fine engravings made from miniature portraits, though they were first drawn on flesh-tinted paper by the machine, and afterwards finished in crayon. By means of his ingenious invention he executed about 800 portraits, including those of Washington, Jefferson, and many noted Americans. There were portraits of a child and of a gentleman, in plumbago, attributed to him in the Wellesley collection at the Victoria and Albert Museum.

De Salomé, Antoine (London).—This artist exhibited at the R.A. between 1848 and 1868 some 14 portraits, and would appear to have had a good connection. There was a portrait of Henrietta Sontag, Countess Rossi, the celebrated singer, who died of cholera in Mexico, in crayons, by Salomé, lent to the Loan Exhibition, Kensington, 1865.

De Savignac, Lioux (French; eighteenth century).—Worked in the style of the Blarenberghes, to whom he is much inferior. There was an example, viz. the 'Falls of Tivoli,' shown at the Exp. 18 S., Paris, 1906.

Descamps, Jean Baptiste (French).—Born 1706; died 1791. A portrait of De la Harpe by this author, painter, and water-colour artist was in the Wellesley collection. He wrote a *Vie des Peintres*, which is still consulted.

Descamps, Jean Baptiste, fils.—Born Rouen 1742; died 1836. Son of the celebrated painter and writer on art. He was imprisoned in 1793. Both were Conservateurs of the Musée of their native city. A miniature of the elder artist by his son was shown at the Exp. 18 S., Paris, 1906—signed 'Descamps *fils*, à Rome, 1774.'

Bouchot speaks of him as an occasional miniature painter, and describes his work as '*large, savoureuse, un peu guindée toutefois.*

Desfossés, or Desfossez, Henri Vicomte.—Born 1764; died 1808. A pupil of Hall, but became a copyist of Augustin.

Des Granges, David.—Baptised London 1613; died 1675. Said to have been a pupil of Peter Oliver, and to have visited Switzerland. He went to Scotland, where he was appointed miniature painter to Charles II. Propert speaks in very disparaging terms of this artist, and Redgrave does not mention him, but excellent portraits executed by him recall Hoskins in treatment. There are two ladies by him in the Rijks Museum, Amsterdam, and portraits by him of Richard Cromwell and Lady Rachel Fane were sold at Christie's in 1814, fetching 38 and 11 guineas respectively. He signed his work D. D. G. An example thus inscribed was shown at the Dickinson Loan Exhibition, viz. a portrait of Sir Thomas Boilley, and the property of Sir Philip Rose. He painted Catherine of Braganza (Queen of Charles II) dressed as a pilgrim. This was shown at the Loan Exhibition, Kensington, 1865, and belonged to Col. North, M.P. Mr. Heywood Hawkins exhibited at the same time and place a portrait of Madame de Maintenon, dated 1656, and Lord Fitzhardinge and the Earl of Shaftesbury contributed other unnamed examples. The Duke of Portland has a portrait of Inigo Jones, full of force and sober character; the face is well modelled, the hair perhaps a little heavy in handling, but the miniature taken altogether is quite a fine work. In the Welbeck catalogue an account is given of the failure of Charles II to pay for the portraits done for him, and the straits to which the artist was reduced in consequence.

De Silvy, Mme. (French; eighteenth century).—A pupil of Augustin. A Parisian artist *d'un moyen talent.*

Des Marées, Georg (German).—Painter of German Royalty. Eighteenth century.

D'Esménard, Inès.—Worked in Paris 1814–57. He was represented by an example in the Brussels Exhibition, 1912.

De Soutterant, F. A. (London).—Exhibited 1797 R.A. (2).

Desportes, Nicholas (1718–1787).—Probably the son of the famous François Desportes. Painter of hunting pieces, hounds, etc., of which there are several in the Louvre. In the Wellesley collection was a picture of a stag hunt, dated 1775.

Des Verno (early nineteenth century).—Probably of Italian extraction. Painted German royalty; worked in Paris and Munich. He painted Caroline of Bavaria and her son Maximilian, in 1803; also Queen Fredrika of Sweden and her daughter. These miniatures were shown at the Brussels Exhibition, 1912, and belong to S.A.R. the Comtesse de Flandre and S.A.G.D. Prince Max of Baden respectively. There are examples of this artist's work in the Hohenzollern Museum in Berlin.

*De Troy, François.—Born Toulouse 1645; died Paris 1730.

*De Troy, Jean François.—Born 1679; died Rome 1752. Son of François. Both these eminent French artists, celebrated for historical subject and portrait pictures, occasionally painted miniatures. A gouache of a scene from Molière attributed to J. F. de Troy realised £6 in the Wellesley sale. The variety of his composition and his fine colouring place the younger De Troy among the foremost artists of his day. He became a member of the Académie when 29 years old.

Deuent, J. (London).—Exhibited 1808 R.A. (1).

De Vargas, Louis.—Born Seville 1502; died 1568. An eminent Spanish painter who excelled in portraiture. Mary and Philip II, painted by him, were shown at the Loan Exhibition, Kensington, 1865.

De Villeneuve, Claude François Henri Petit.—Born 1760; died 1824; French. In the Exp. 18 S., Paris, 1906, was a composition of the Three Graces signed 'D. Villeneuve 1786.' Some doubt exists as to this being the work of Claude de Villeneuve. There were several artists of this name who worked in Paris between 1728 and 1842.

De Visscher, Cornelis.—A celebrated Dutch engraver. Born at Haarlem 1629; died 1662. Five examples in plumbago realised sums ranging from £13 to £30 in the Wellesley collection sale.

De Vlamynck, Pierre Jean.—Born 1795 Bruges; died 1850. This artist was much patronised by the King of the Belgians. A pencil sketch of Wellington on the eve of Waterloo was in the Wellesley sale.

De Vos, Simon (1603–76).—In the Wellesley collection of plumbagos there was a portrait of a Dutch gentleman by De Vos, dated 1672, which sold for £2 10*s*. He was a portrait painter much praised by Reynolds.

Dewick, W. G. (London).—Exhibited 1849 R.A. (1).

De Wime (French).—Flourished in 1787 (?).

Deynum, Jean Baptiste (Flemish).—Born Antwerp 1620; died 1669. A portrait miniaturist who painted in distemper. Bryan calls him 'a painter of great eminence.' Propert styles his work as of fairly good quality.

D'Hooghe, Balthazar.—In the Brussels Exhibition, 1912, there was a landscape by this artist, contributed by the Musée Communal de Bruges.

Dickson, —. (London).—Exhibited 1772–74 S.A. (8).

Dickson, J. (London).—Exhibited 1842 R.A. (3).

Dickson, J. H.—Exhibited 1850 R.A. (1).

Diemar, —.—Exhibited 1766–69 S.A. (7).

Diemar, Benjamin (London).—Exhibited a miniature at R.A. in 1776.

Diemar, E. M. (London).—A wax modeller thus named exhibited flowers, landscapes and some portraits modelled in wax at the Free Society of Artists from 1768–1790.

Dietrich, Christian W. E.—Born Vienna 1712; died 1774.

Dietz, Amelia Mary (London).—Exhibited 1782–98 R.A. (18).

Dietz (or Deitz), Miss Diana (London).—Exhibited 1777–80 R.A. (4), S.A. (3).

Diez, S. (London).—Exhibited 1842 R.A. (8).

Digby, Simon.—Bishop of Elphin; of the family of Lord Digby, son of Essex Digby, Bishop of Dromore; succeeded to the see of Limerick in 1678, translated to Elphin in 1699, where he died in 1720. A number of portraits by him are known. At Sherborne Castle, Dorset, there are preserved several miniatures painted by this artist, whom

Graham speaks of as an accomplished miniaturist, but their owner describes them as not remarkable as works of art.

DIGHTON, ROBERT (London).—Exhibited F.S.A. 1769–74 (17), in various styles.

DINGLINGER: There are three miniaturists and enamellers of this name. JOHANN MELCHIOR, died Dresden 1731, was principally employed in goldsmith's work, in which he excelled. There was a portrait of one of the Electors of Saxony in the Propert collection.

DINGLINGER, GEORG FRIEDRICH.—Brother of above; died 1720; enameller to Augustus II, Elector of Saxony.

DINGLINGER, SOPHIE.—Granddaughter of Johann Melchior Dinglinger and daughter of Johann Friedrich Dinglinger; born 1736; died 1791. She practised at Dresden.

DIXON, —. (London).—Exhibited S.A. 1771 (1).

DIXON, MISS ANNIE (Horncastle, Lincs, and London).—Exhibited 1844–93 R.A. (222). This lady painted Royalty and a large number of the aristocracy of her day.

DIXON, F. H. (London).—Exhibited 1831–42 R.A. (5).

DIXON, NICHOLAS.—Formerly and erroneously described as 'Nathaniel' Dixon. Redgrave confuses this artist with John Dixon, the mezzotint engraver, as did also Walpole in his *Anecdotes of Painting*; and, in the catalogue of the exhibition of miniatures at the Burlington Fine Arts Club in 1889, it is remarked of him that nothing is known, and the observation is made: 'It is curious that so good an artist should have left no record behind him.' The date of his birth is not known. He was working in 1667, and there is at Welbeck Abbey a manuscript signed 'Nicholas Dixon,' showing him to have been living on the 14th February, 1707–8. He was a pupil of Lely, and in the Wellesley collection was a portrait of the Duchess of Pórtsmouth in the manner of that artist, also one of Nell Gwynne. Nicholas Dixon's best works were nymphs and satyrs in water colours, and at Welbeck Abbey is a very important collection of 30 large copies on vellum of old masters, bought by the Duke of Newcastle for £430. These were given by the Duke to his daughter, Henrietta Countess of Oxford, through whom they have come to the present Duke of Portland. In his manuscript in the

British Museum George Vertue records this transaction. He adds that 'Dixon was in his greatest capacity of reputation in King Chas. II's time, King James and beginning of King William. Afterwards he by his workes seem'd to decline much before he died.' This falling off in his work may be explained by a change in his fortunes, as he became concerned, in 1698, with a bubble lottery, in which, Walpole tells us, 'Queen Anne, then Princess, was an adventurer.' The affair turned out ill, and Dixon, falling into debt, removed to Thwaite, near Bungay, where he had a small estate, and where he died. In the Salting collection at the Victoria and Albert Museum there are portraits of the Duke of Marlborough and two others, namely, Anne Hyde and General Charles Churchill, and in the General collection a portrait of a gentleman and one of Samuel Pepys, both signed ND, the letters conjoined. The Buccleuch collection is rich in examples of this artist, and at the Royal Academy Exhibition, 1879, the following were shown, viz. Monck, Duke of Albemarle; Madame Hughes; Moll Davis; portrait of a lady; Sarah Jennings, Duchess of Marlborough; two portraits of a lady, signed ND (connected); Miss Brooke (2); Mrs. Claypole; Robert Spencer, second Earl of Sunderland. William of Orange made him 'keeper of the King's picture closet.' A portrait of Henrietta Maria by Dixon was sold at Strawberry Hill for 6 guineas, but now belongs to the Earl of Derby. A number of Dixon's best works are reproduced in Foster's *Samuel Cooper, and the English Miniature Painters of the Seventeenth Century*, from the collections of the Duke of Richmond and Gordon, Earl Beauchamp, the Marquis of Bristol, and others, together with particulars of over a hundred examples.

Doa, Mme. (?) (French; eighteenth century).—A portrait of a man, 1795, signed Do . . . , was shown at Exp. 18 S., Paris, 1906 (No. 119).

Dobson, William.—Born 1610; died 1646. Portrait painter; sometimes painted small heads—there was one of John Lord Digby, shown at Loan Exhibition, Kensington, 1865.

Docke, —. (London).—Exhibited 1763–67 S.A. (7).

Dodd, Daniel (London).—Practised in the last half of the eighteenth century; was a contributor of many oil and crayon portraits to the exhibitions of the Society of Artists

and the Free Society from 1763 up to 1780. His representation of the R.A., Somerset House, is engraved by Angus. He was also a book illustrator, and the master of John Smart.

Dodd, Miss M. (Bristol).—Exhibited 1830–31 R.A. (5).

Dodd, P. G. (London).—Exhibited 1825–36 R.A. (49).

Doe, E. (of Worcester).—Enamel painter; exhibited R.A. 1823–31 (2).

Dolben, Miss Frances.—An amateur artist, and friend of Mary Knight. She painted Lady Harriet Williams Wynne, in the Duke of Rutland's collection.

*Dolce, Carlo.—Born 1616; died 1686. He was the son of a Florentine tailor. In the Propert collection there was a small head, in oils on silver, by him.

Dolst, Christian Gottlieb.—Born Dresden 1740; died there 1814. Painted German Royalty. He was Inspector of the Gallery of Engravings at Dresden.

Donaldson, John.—Born Edinburgh 1737; died London 1801. He gained a premium at the Society of Artists in 1764 and 1768; was a member of the Incorporated Society of Artists 1764. Mr. Ramsden had a beautiful work by Donaldson recalling O. Humphrey's copies of Sir Joshua Reynolds, viz. a portrait of Jane Maxwell, afterwards Duchess of Gordon, sober, sweet in colour, and full of refinement. A portrait of Lord Clive, on ivory, belonging to Mr. Wellesley, sold for £4 10*s.* at his sale. Donaldson also painted for the Worcester China Works; was an etcher, and an author, but the last twenty years of his life were spent in destitution. Exhibited 1761–91 S.A. (14), F.S.A. (8), R.A. (48). A portrait of H.R.H. Maria, Duchess of Gloucester, was shown by the Hon. Mrs. Keppel at the British Empire Exhibition, 1924.

Donaldson, T. (London).—Exhibited 1795 R.A. (1).

Donckt, Joseph Van der.—*See* Van der Donckt, Joseph.

Donzel, E. (French).—Flourished time of Louis XVI.

Doray, E.—Flourished 1799; an example by him was shown at the Loan Exhibition, Kensington, 1865.

Dorman, —. (London).—Exhibited 1768 F.S.A. (1).

*Dou, or Dow, Gerard.—This eminent Dutch painter was born at Leyden 1613; died 1675. The son of a glazier, he entered the studio of Rembrandt when only 15 years of age. Drawings by Dou are very rare; two are in the British Museum. A portrait of Anne Spiering, daughter of Dou's great patron, was in the Wellesley collection. It is in plumbago heightened with red chalk, 5in. by 6in., and fetched £125. Pieter Spiering was the Swedish miniaturist at the Hague, and is said to have paid Dou a thousand florins a year for the privilege of having the first offer of his pictures. Dou's extraordinary industry and careful finish are well-known. He is adequately represented in the National Gallery and at Dulwich.

Doucet de Suriny, la Citoyenne (*née* Glassner).—She exhibited in Paris 1791–1806, and signed her miniatures J. D. Suriny. She had talent, and her works are favourable examples of the French art of the Revolution. Mlle. Meyer, by Mme. Doucet, was sold at Christie's, in May 1914, for 15 guineas.

Douglas, Miss (Edinburgh).—Exhibited 1834–41 R.A. (4).

Douglas, William.—Was brought up in Edinburgh, and was a pupil of Robert Scott, the engraver. He practised with great ability as a miniature painter about 1825. Exhibited 1818–49 R.A. (7). There was a miniature of Lady Molesworth, dated 1859, shown at the Loan Exhibition, Kensington, 1865, signed Douglas.

Dow, G.—*See* Dou.

Dowling, J. (London).—Exhibited 1839–72 R.A. (16).

Dowling, Miss Mary (London).—Exhibited 1845–46 R.A. (2).

Downman, John, A.R.A.—Born Devonshire 1750; died Wrexham 1824. Was an artist whose work has become extremely popular and greatly enhanced in value. His portraits, which are very numerous, are on the border line, so to speak, not being miniatures in the usual acceptation of the term, but they are quite small, and marked by great delicacy of treatment. Two portraits, of John Thomas Foster and Lady Elizabeth Foster (afterwards Duchess of Devonshire), formerly in the possession of Mr. Wellesley, sold for £41 the pair at his sale. Others in pencil in this collection were exhibited at the Victoria and

Albert Museum 1916–17. Two examples of this artist's work were shown at the British Empire Exhibition, 1924.

Doyle, W. (London).—Exhibited an enamel at R.A. 1826.

Drolling, Père.—An example by this French artist was shown at the Brussels Exhibition, 1912, by Comte Allard du Chollet.

*Drouais, François Hubert.—Son of the following. Painter in ordinary to Louis XV, for which King he painted many portraits, to be placed in snuff-boxes, rings, etc. There is a charming picture in oils by this artist of Marie Antoinette, when 16, in the Jones collection, Victoria and Albert Museum.

Drouais, Hubert.—Born Normandy 1699; died Paris 1767. He was a pupil of De Troy, and painted in oil, pastel, and miniature. Was member of the French Academy 1730.

Drummond, Miss Eliza A. (London).—Exhibited 1820–37 R.A. (11).

Drummond, Miss F. Ellen (London).—Exhibited 1838–60 R.A. (16).

Drummond, Miss Jane (London).—Exhibited 1819–33 R.A. (14).

Drummond, Miss Rose Emma (London).—Exhibited 1815–35 R.A. (18).

Drummond, Miss Rose Myra (London).—Exhibited 1833–49 R.A. (9).

*Drummond, Samuel, A.R.A. (London).—Born 1765; died 1844. Historical and portrait painter. Curator of the R.A. Painting School. Drummond contributed over 300 works to the R.A. Annual Exhibitions, of these about half were portraits, the rest being varied in subject. Strictly speaking he is not to be reckoned as a miniature painter, but there is a miniature on ivory of Elizabeth Fry, the philanthropist, in the National Portrait Gallery by him.

Dubisson, W. C. (London).—Exhibited 1821 R.A. (2).

Du Blaisel, Miss H. (London).—Exhibited 1812–13 R.A. (4).

Du Bois, Frédéric (London).—Exhibited 1818–19 R.A. (6). Membre de l'Académie de St. Petersbourg.

Du Bois, Simon.—Brother of Edward Du Bois, a portrait painter of Antwerp, who died in London in the reign of William and Mary. Born 1632; died 1708. A painter in oils, and a pupil of Wouverman, who, according to Walpole, was in England about 1685, and is said to have died here. He says of him: 'Portrait was not his excellence; originally he painted battles, small and in Italian manner; afterwards horses and cattle, with figures, the faces of which were so neatly finished that a lady persuaded him to try likenesses, and sat to him herself.' Examples of his portraits are at Dulwich and in the Rijks Museum, Amsterdam, and there is a portrait of William Bentinck, Earl of Portland, at Welbeck. The catalogue of the last-named collection mentions another portrait of a gentleman, signed, and dated 1682, as being in the Fitzwilliam Museum, Cambridge; it describes his miniatures in oils also as rare. There was an example of his work, 'A French Prince,' in the Whitehead collection.

Dubourg, Augustin (French; latter half of the eighteenth century).—Mr. Whitehead had a miniature of Mme. Duffour by him, sold at Christie's, 1914, for 70 guineas. This artist, who signed his work Augustin Dubourg, is sometimes confused with J. B. Augustin, to whom he was far inferior. They both came from St. Dié. Dubourg exhibited in Paris from 1791 to 1800, when he disappeared. His works are much sought after. Two were shown in the Brussels Exhibition, 1912—one a portrait of the Princesse de Lamballe.

Du Bourg, M. (London).—Exhibited 1786–1808 R.A. (3).

Du Bourjal, T. S. (London).—Exhibited 1838 R.A. (1).

Du Cajus, D.—Worked between 1810 and 1860. A portrait of a man by this artist was shown at Brussels Exhibition, 1912, belonging to the Countess of Flanders, and a portrait of Leopold I, the property of Baron Goffinet.

Duchastelet.—A French miniature painter of the eighteenth century.

Duchatel, Marie (or Du Chastel).—Died 1697. Daughter of a Flemish portrait painter, François Duchatel. A miniature by this lady—a portrait of Mme. de Chevreuse—is in Lord Hothfield's collection. She is also represented in the Rijks Museum, Amsterdam.

Duchéray, —.—Particulars are wanting in relation to this artist. A pleasing and delicately painted miniature of a young lady holding a lapful of flowers is in the Wicanders collection, and may be described as the work of a French artist of the end of the eighteenth century.

Duchesne de Gisors, Jean Baptiste Joseph.—Born at Gisors 1770 ; the son of J. B. Gisors, a sculptor ; died 1855. He was a pupil of Vincent, and exhibited from 1802. His enamels were greatly esteemed. He executed a number of miniatures for Queen Victoria, after Sir W. Ross. He was employed by Louis Philippe to continue the series of Petitot enamels at the Louvre, a work which had been commenced by Welper. There was a Duchesse de Berri in the Pierpont Morgan collection by him, dated 1822.

Ducloux, Madeleine (seventeenth century ; French ?).—Painted in enamels. A portrait of an ecclesiastic in the Heywood Hawkins collection was signed ' Madeleine Du Cloux, 14th January, 1651.'

Ducreux, Joseph.—Born Nancy 1737 ; died 1802. The only pupil of Latour. He painted in oils and pastel as well as miniature, and drew the portrait at Vienna of Marie Antoinette on her engagement to the Dauphin. He also drew the portrait of Louis XVI as he was leaving the Temple for the scaffold. In 1791 he was occupied with engraving in London. He exhibited in the Salon up to 1801. His miniatures are few, but of fine quality.

Ducreux, Rose (Mme. de Montgiraud).—Daughter of Joseph Ducreux. Her work is said to have resembled that of her father. She died at St. Domingo in 1812. Lord Hothfield has a portrait of the Princesse de Ligne ascribed to her.

Dudman, R.—Exhibited a portrait in R.A. 1797. Mr. Fisher Unwin owns two miniatures of William Cobden and Millicent his wife, father and mother of Richard Cobden the statesman ; the former work is by Dudman, but beyond these references his name does not appear : the work is of a very mediocre quality.

Dufey, —.—Painter and enameller ; born in Geneva at the end of the eighteenth century. He came to Paris, and made copies after Petitot.

DUGOURE, J. B.—Flourished *temp.* Louis XVI; there was a miniature by him, dated 1776, shown at the Loan Exhibition, Kensington, 1865.

DUGUÉ, —.—There was a portrait of Louis XIV on horseback, in Roman costume, dated 1676, by this painter, exhibited Brussels 1912, lent by the Gotha Museum.

DU GUERNIER, ALEXANDRE
DU GUERNIER, FILS
DU GUERNIER, LOUIS; born Paris 1614; died 1659.
DU GUERNIER, PIERRE

All flourished during the seventeenth century. Alexandre II and Pierre painted fans in a very lovely manner.

The personality of the Du Guernier family is perplexing. In the catalogue of the Rijks Museum, Amsterdam, Louis du Guernier is given as born at Paris in 1614, and dying in the same city in 1659. He is called pupil of his father Louis, 'celebrated enamel painter. Teacher in the Academy of Art at Paris.' In this collection is a portrait of James II at the age of 23, and it is surmised in the catalogue that it may have been painted by *Pierre* du Guernier 1624–74, brother of the above-named Louis. This portrait is signed 'Du Guernier, *pinxit* 1656.' Molinier mentions an F. du Guernier who flourished in 1643, and died 1659; represented in the Prince of Orange's collection, shown at Brussels, 1880; and the Baroness G. de Rothschild contributed a miniature of a young man to the Brussels Exhibition of Miniatures, 1912, signed 'L. D. G. 1643.'

*DU JARDIN, CARL.—Born in Amsterdam 1622; died in Venice 1678. This famous landscape and figure painter was represented at the Brussels Exhibition, 1912, by an example, a portrait of M. de Marets, exhibited by Messrs. Dowdeswell.

DUMENY, MME. (French; eighteenth century).—A pupil of Augustin; of mediocre ability.

DU MONSTIER, DANIEL.—Born 1574; died 1646. Crayon and pastel painter, whose work may be compared with Clouet's. There are some thirty fine works by him in the Louvre, embracing notabilities of his day.

DUMONT, ARISTIDE.—Eldest son of François and Mme. Dumont. He worked, under the 'Empire,' in the studio of David, which he abandoned to enter the Administration des Beaux Arts. He was a friend of Ingres, who drew him in the uniform of an officer of the Grenadier Guards.

DUMONT, FRANÇOIS.—Born Lunéville 1751; died 1831. Dumont is one of the great names in French miniature painting, ranking with Isabey and Augustin. Like them, he came from Lorraine. At 10 years of age he was apprenticed to a local sculptor, who sent him on to Giradet, an artist at Nancy who is described by Bouchot as *un Jean fait tout* (equivalent to a Jack of all trades) in Art; design, fresco, pastel, miniature, architecture, and sculpture, all came alike to him. When François Dumont was 18 he was left an orphan with six brothers and sisters, whom he took upon himself to support. With 100 livres in his pocket, and one or two letters of introduction, he came to Paris to earn a livelihood. Here he commenced painting subjects on mother-of-pearl and ivory for buttons, then, and for some years, all the rage. His industry and general capacity soon made their mark, and he prospered, aided by the support of Mme. Vallayer Coster, an Académicienne. After twelve years labour he was able to afford to go to Rome, where he was in 1784. Three years later, being then in his 37th year, he was made an Academician. In 1789 he married Nicole Vestier, the daughter of Antoine Vestier, the well-known artist. The King gave him apartments in the Louvre which had been occupied by Cochin. From that date to 1824 the works of Dumont were prominent in the exhibitions of the Salon, though after the Revolution he was eclipsed by Isabey and Augustin. There is a collection of his works bequeathed to the Louvre by Dr. Gillet, and at the Exhibition of Miniatures of the Eighteenth Century, in Paris, some 30 works of great excellence by Dumont were shown, those of his middle period—that is, about 1792—being specially excellent, and marked by great vigour, freedom, and largeness of touch, combined with delicacy. Lord Hothfield owns a portrait of Mme. Elizabeth by Dumont. There is a charming portrait of Mme. Vigée le Brun, seated with a palette in her hand, in the Wallace collection. It is reproduced in Foster's *Miniature Painters, British and Foreign.*

DUMONT, JEAN.—Portraits by this artist of himself; the Princesse de Lamballe, and Mme. Elizabeth were owned by Sir W. Drake.

DUMONT, LAURENT-NICOLAS-ANTOINE ('TONY').—Brother of François; also painted miniatures. They are signed 'Dumont à Paris.' The work of 'Tony' Dumont is said to resemble greatly that of his elder brother, and to be marked by a fondness for the introduction of musical instruments in his compositions, he being a musician himself.

DUMOUTIER, ADRIEN.—A French miniature painter who exhibited in 1791.

DUN.—Of Flemish origin. He settled at Naples, where he worked at the end of the eighteenth century. He is represented in the Wallace collection by a miniature of Marie Antoinette Thérèse, Princesse des Asturies, assigned by Sir Claud Phillips to Dumont, but now considered to be the work of Dun, by whom there is a similar miniature at Welbeck. In the Wellesley sale a portrait of Prince Achille Murat fetched five guineas. There was a portrait of a woman by Dun at the Brussels Exhibition, 1912. An ivory by him was shown at the Loan Exhibition, Kensington, 1865. A miniature of Pauline Bonaparte by Dun was sold at Christie's, May, 1906.

DUNCAN, MRS.—*See* PEALE, ANNA.

DUNN, A.—Exhibited 1809–18 R.A. (23), B.I. (1). A portrait of an Irish gentleman (O'Hara?) in a blue coat and with powdered hair, pleasingly but not finely painted, belongs to Capt. Stanley Mundey.

DUNN, JOHN.—Pupil of the Dublin Society's School in 1768; exhibited at Dublin 1801–4.

DUNTHORNE, JOHN, SENR. (Colchester).—Exhibited 1784–86 R.A. (2).

*DUPLESSIS, JOSEPH SIFRÈDE OR SIFFREIN.—a French artist of the eighteenth century; born at Carpentras 1725; died at Versailles 1802. This excellent portrait painter was a pupil of Subleyras, and was made Academician in 1774; there was a portrait of himself, now at Carpentras, in the Salon 1781. There are portraits by him in the Louvre, at Vienna, and elsewhere, but he is best represented in his native town, and French critics have come

to regard him as amongst the cleverest portrait painters of the eighteenth century. He is not to be regarded as a miniature painter, but he is known to have painted a miniature of Dr. Franklin.

DUPUIS, —.—There is a miniature thus signed at the Victoria and Albert Museum, and there is a Charles Dupuis, mentioned by Walpole, who died in Paris in 1743, after having worked for some time in this country.

DURAND, JEAN NICOLAS LOUIS.—Worked for Louis XV, and furnished the Minister of Foreign Affairs with snuff-boxes with portraits of the King for diplomatic purposes. He was also a clever sculptor of mother-of-pearl. There were portraits of Louis XVI and Marie Antoinette, when Dauphin and Dauphine, in the Wellesley collection.

DURHAM, CORNELIUS B.—Exhibited 1828–58 R.A. (157), S.B.A. (46). Major Price Blackwood owns a fine work by C. Durham, recalling Sir W. Ross and Thorburn in treatment.

DURIEUX, MME. (*née* MARIE ADELAIDE LANDRANGIN) (French, eighteenth century).—Exhibited *aux artistes libres* 1791, and at the Salon 1793, 1795 and 1798.

DU THUILLAY, LEWIS (London).—Exhibited 1765–74 F.S.A. (13).

DUTTON, MISS (London).—Exhibited 1830–56 R.A. (24).

DU VAL, —., 1784.—A miniature of the Comte d'Harcourt—bust—in a wig, and thus inscribed, was contributed to the Dickinson Loan Exhibition of Miniatures, 1880.

DU VAL, CLAUD A.—Born 1808; died 1872. A portrait and subject painter well known in Manchester in his day. Exhibited at the Loan Exhibition, Kensington, 1865.

DUVIGEON, —.—Court painter to Louis XV; employed on *boîtes aux portraits.*

DUVIGNEAUD, —. (London).—Exhibited 1797 R.A. (1).

DYCK, VAN, A.—*See* VAN DYCK.

DYER, G. (London).—Exhibited 1821–47 R.A. (4).

DYER, G. E. O. (London).—Exhibited 1835 R.A. (3).

D. M.—*See* M., D.

D., S. (S.D. 1.).—A miniature of a man thus signed fetched £10 at Sotheby's, 14th July, 1922.

East, J. B. (London).—Exhibited 1818–30 R.A. (32).

Easthead, Mrs. (London).—Exhibited 1836 R.A. (1). Also as Miss Harriet Alcock, 1832–35 R.A.

Easton, Reginald (London).—Exhibited 1835–87 R.A. (160).

Eckstein, John (eighteenth century; German).—Born at Strelitzin, Mecklenburgh. The first record of this artist, who appears to have been a man of varied accomplishments, is his contribution to the Academy of 1770, of portraits, a family piece, and a landscape with figures in coloured wax. In 1762 he sent a basso-relievo in Portland stone to the Free Society of Artists. According to the catalogue of Lord Hothfield's collection, in which a miniature of a lady is attributed to Eckstein, he also painted miniatures. His name is to be found in the R.A. catalogues from 1770 to 1802.

Ecman, Jean.—Born 1641; died 1677. A miniaturist; noted for vignettes and headings.

Edelinck, Nicolas Etienne.—Born Paris 1681; died 1767. Son of Gerard Edelinck, the better-known engraver. Nicolas is reckoned as far inferior to his father. He engraved some portraits; a pencil portrait from the collection of Samuel Rogers sold at the Wellesley sale for £2 10*s*.

Edgecumbe, Richard.—A miniature of Charles II, described as a very early work of the artist, was sold at Strawberry Hill.

Edouart, A. (London).—Exhibited 1815–16 R.A. (5); chiefly horses and dogs.

Edridge, Henry, A.R.A.—Born Paddington 1769; died 1821. Was a genuine artist; a pupil of William Pether, q.v., but he owed much of his advancement to the friendly notice of Sir Joshua Reynolds, who permitted him to make copies of his portraits in miniature. Edridge's earliest works were painted on ivory, but his spirited and refined drawings on paper—with the figure slightly touched in, and the head carefully finished in colour—are better known. He is represented in the Victoria and Albert Museum collection. He was made an A.R.A. in 1820, but died the following year; and grief may be said to have killed him, for, losing his daughter in her 17th year, and soon afterwards his only remaining child, a son, he

never recovered from the shock, and his friend Dr. Munro (the patron of Turner and Girtin) laid him to rest in Bushey churchyard. Between the years 1786 and 1821 he exhibited no fewer than 250 examples in the R.A. Mr. Wellesley owned a sketch of W. Wilberforce by him; also a portrait of Grattan, and of Angelica Kauffmann, R.A.

EDWARDS, FRANCIS (London).—Exhibited 1813 R.A. (1).

EDWARDS, R. (of Leicester).—Exhibited eight enamels at various exhibitions 1849–51.

EDWARDS, T. (London).—Exhibited 1816 R.A. (1).

EGERTON, MISS JANE SOPHIA (London).—Exhibited 1844–56 (3).

*EGERTON, HON. MISS.—Honorary exhibitor R.A. 1779.

EGGIN.—This artist is represented at the Hermitage, Petrograd.

EGLEY, T.—Painted about 1833. A portrait, lent by Lady Emily Hankey, of Lady Charlotte Butler, ascribed to this artist, was shown at the Loan Exhibition, Kensington, 1865, and was probably the work of W. Egley, q.v.

EGLEY, WILLIAM.—Born 1798 at Doncaster; died London 1870; a self-taught artist. He was employed in a London publishing house. He exhibited some 170 miniatures at R.A., also at the B.I., and S.B.A. exhibitions 1824–69. The Duke of Richmond, Marquis of Exeter, Earl Spencer, and Lord Churchill own examples by this excellent artist. His works were marked by careful finish, truth, and simple purity of colour, recalling Sir William Ross in manner. Three portraits by him were shown at the British Empire Exhibition, 1924.

EHRENMANN.—This artist is represented at the Hermitage, Petrograd.

EINSLIE, S. (London).—Exhibited 1785–1808 R.A. (10).

EISÉN, CHARLES DOMINIQUE JOSEPH.—Born Brussels 1722; died 1778. Son of François Eisen, the engraver. Charles Eisen is known by his designs for *La Vie des Peintres*, by J. B. Descamps, q.v.

ELIE, VINCENT FRANÇOIS.—Born Geneva. Court painter under Louis XV.

ELOUIS, H. (London).—Exhibited 1785–87 R.A. (16).

Emdin, G. (London).—Exhibited 1817–18 R.A. (2).

Emrich, G.—Flourished 1713. Painted an enamel of John Law of Lauriston, in Mr. Whitehead's collection, sold 1915; unpleasant in colour.

Enfantin, —.—A French miniaturist brought to light by the Exp. 18 S., Paris, 1906, where there was shown a beautiful portrait of a woman in a blue dress, from the Kann collection. Beyond that he exhibited in the Place Dauphine in 1786–87–88 little seems to be known about him. According to Bouchot, Enfantin enjoyed some reputation in his day, and it was said of his works that they were 'seen with pleasure.' His colour is termed 'aimable,' and the portraits exhibited good likenesses.

Engleheart, George.—Born 1752; died 1829. Lived at Kew. His family was of Silesian origin. A Francis Engleheart settled at Kew in the time of George II, and was the father of George. He was a pupil first of George Barret, R.A., and then of Sir Joshua Reynolds, P.R.A. In 1790, in succession to Jeremiah Meyer, he was made miniature painter to King George III, who greatly admired his work. He painted a vast number of portraits, and is said to have made a fortune by his art. He exhibited at the Academy for nearly 40 years, ceasing to do so in 1812. His fee books, showing his sitters, are extant, and in the catalogue of the Brussels Exhibition of Miniatures he is stated to have painted over 4,850 miniatures. He sometimes painted in enamel, but his chief works are on ivory. His portraits are well drawn and coloured, but his work is often somewhat artificial, for example, he commonly exaggerated the size of the eyes, though this peculiarity is not observable in all his works. However, his male portraits are vigorous renderings of the characteristics of the men of his time. As Engleheart was a contemporary, so also he may be regarded as a rival, of Richard Cosway, and their works have a certain superficial resemblance, whilst both may often be deemed inferior to John Smart in truth to nature. Earl Beauchamp owns a lovely miniature in George Engleheart's best manner in the shape of a portrait of Mrs. Mary Swynerton, painted in the lid of a snuff box. A miniature of Jane Holford by him was sold at Christie's in 1902 for £380. George Engleheart was well represented in the loan collection of miniatures shown at the British

Empire Exhibition, 1924, one curious exhibit being a set of six eyes of various members of the Beauchamp family, lent by Miss Beauchamp.

ENGLEHEART, JOHN COX DILLMAN (London).—Nephew of George Engleheart. Enjoyed a good practice. Contributed 157 examples to the Royal Academy between 1801–28. He also exhibited at the British Institution. His style imitates, but is heavier and less attractive than, his uncle's. Examples of both artists may be seen and compared at the Victoria and Albert Museum. Works by J. C. D. Engleheart do not realise the high prices now paid for his uncle's miniatures. Three very fine and highly finished portraits ascribed to him were shown at the British Empire Exhibition, 1924.

ENGLEHEART, W. F. S. (London),—Exhibited 1801 R.A. (1).

ESMÉNARD, INÈS D'.—*See* D'ESMÉNARD, INÈS.

ESPINIÈRE.—*See* L'ESPINIÈRE.

*ESSEX, SARAH, COUNTESS OF.—Copyist of originals of Charles I and Queen Henrietta belonging to the Duke of Portland.

ESSEX, WILLIAM (London).—Born 1784; died Brighton 1869. He worked for Charles Muss, q.v. Exhibited at the R.A. 1818–64 over 100 examples. Animal painting being his forte, he exhibited animals in his earlier years, but he also painted enamels from life. Queen Victoria gave him much employment, appointing him her enamel painter in 1839. His draughtsmanship was good, and his works are greatly admired. Over 30 specimens of his skill may be seen at the Victoria and Albert Museum, bequeathed by Mrs. Louisa Plumley and others. Some of these enamels are portraits, they are principally copies of well-known pictures. In the Wellesley collection there was a portrait of Napoleon I, after Augustin, which fetched £16 at the sale. William Essex's last exhibit at the Academy was a portrait of the Duke of Wellington, after Sir Thomas Lawrence, P.R.A., a subject which he often repeated, and there are examples of it in the Duke of Northumberland's collection at Alnwick, and elsewhere. A portrait of the 5th Duke of Gordon was lent by the Duke of Richmond and Gordon to the British Empire Exhibition, 1924.

Essex, William B. (London).—Born 1813. Also a distinguished enamel painter; died Birmingham 1852; son of William Essex. Exhibited 1845–51 R.A. (10), S.B.A. (3), B.I. (1).

Evelyn, Mrs. John (amateur).—Mary, daughter of Sir Richard Browne, British Resident at the Court of France. Married John Evelyn of Wotton, June 27th, 1647, in His Majesty's Resident's chapel, at Paris. Judging from the following entry in her husband's *Diary*, Mrs. John Evelyn must have been an accomplished artist: 'May 11th, 1661.—My wife presented to his Majesty the Madona she had copied in miniature from P. Oliver's painting after Raphael, which she wrought with extraordinary pains and judgment. The King was infinitely pleas'd with it, and caus'd it to be plac'd in his cabinet amongst his best paintings.'

Évrard, P.—Born at Liège; died about 1708. Practised at the Hague at the beginning of the eighteenth century. There was an example by him at the Loan Exhibition, Kensington, 1865, dated 1707, and one shown at the Brussels Exhibition, 1912.

Evreinoff.—This artist is represented at the Hermitage, Petrograd.

Ewald, A. C.—A miniature of Prince Charles Edward Stuart, in tartan coat, belonging to Mrs. H. C. Kennard is thus ascribed.

Eyck, Hubert Van.—*See* Van Eyck, Hubert.

Eyck, Jan Van.—*See* Van Eyck, Jan.

Eycke, John.—At Milton Hall, Peterborough, is a portrait of the first Baron Fitzwilliam signed 'John Eycke, *fecit* 1630.'

E., G.—A portrait of a young girl, wearing a white dress, signed G. E., is in the collection of miniatures at the Victoria and Albert Museum.

Faber, John, the elder.—Engraver. Born at the Hague 1650; died Bristol 1721. He drew small heads on vellum '*ad vivum*,' and also practised mezzotint engraving. He came to this country about 1687. Seventeen examples of this artist's work were in the Wellesley sale, and realised

prices ranging from £1 to £20, the latter being for a portrait of Admiral Sir George Rooke, in plumbago ; some of these are figured in Foster's *Samuel Cooper and the English Miniature Painters of the Seventeenth Century*. Although John Faber is generally, and rightly, considered as a mezzotint engraver, he was, according to Chaloner Smith, in 1695 and 'for a long time afterwards a miniature painter.' He must be distinguished from his son, the better-known John Faber (q.v.), engraver of the portraits of the Kit Cat Club, and many fine plates.

Faber, John, the younger.—Was born in Holland about 1684, and came with his father to London, according to some authorities, when only three years of age. He died in 1756. His engravings are extremely numerous, and Chaloner Smith records no less than 419 plates as executed by him, of whom he remarks that ' his works are specially important as so extensively illustrating the portrait art of England between the time of Kneller and that of Reynolds, about which comparatively nothing is known at the present day ' (1878). In the Wellesley sale were some plumbagos by John Faber, Junr., of which the most important was one of Addison, exhibited at Brussels in 1912, and also at the Victoria and Albert Museum 1914.

Fabian, —.—Exhibited 1762 S.A. (2).

Fabre, François Xavier.—A celebrated miniature painter who worked in Italy at the end of the eighteenth century. He married Louisa of Stolberg, Countess of Albany, after the death of the poet, Count Alfieri.

Fabre, Louis André (Swiss ; eighteenth century).—Born Geneva 1750 ; died at Chaux de Fonds 1814. A portrait of an officer by this artist was contributed to the Brussels Exhibition, 1912, by Mme. Edmond Taigny.

Facius, George Sigmund (London).—Exhibited 1785–88 R.A. (5).

Fahlcrantz, Carl Robert.—Born 1778 ; died 1833. A Swedish artist. A poorly-drawn miniature of a military man, signed Fz, is in the Wicanders collection, by this artist, who was Director of the Drawing School, Stockholm.

Faithorne, William.—Engraver and draughtsman. Born 1616 ; died 1691. He was a friend of Flatman, and a

pupil of Robert Peake. Was one of the defenders of Basing House, and was taken prisoner. Afterwards he set up a print shop, and drew in crayons from the life. Whether or no he had lessons in Paris from Nanteuil and Philip de Champaigne his skill with the graver is undoubted, and his small heads in plumbago may be ranked as miniatures, which Graham asserts he painted. Several examples in the Wellesley collection of plumbagos were attributed to him, of which one of Sir John Reresby was considered a *chef d'œuvre.* It realised £25 at the sale.

FAITHORNE, WILLIAM.—Son of William Faithorne. Also an engraver, who, Redgrave states, was born 1656, and died prematurely at the age of 30, but Chaloner Smith shows that 'numbers of prints reach far into Queen Anne's reign,' and one, a portrait of John Moore, is dated 1691.

FALLON, A. D.—Exhibited 1828 R.A. (2).

FALTZ, P.—A miniature of Mrs. Fitzherbert in the Drake collection was signed 'P. Faltz, *fecit* 1803,' and formerly ascribed to Cosway.

FANCATI (or FRANCATI?).—An Italian who copied portraits of James II and his Queen from the pictures by Kneller. 'Highly laboured,' says Walpole.

FANE, —. (Staines).—Exhibited 1776 R.A. (1).

FARMER, MISS EMILY (London).—Exhibited 1847–50 R.A. (3).

FARRER, HENRY (106 New Bond Street).—Exhibited 2 miniatures at Loan Exhibition, Kensington, 1865.

FARRER, T. (London).—Exhibited 1805–20 R.A. (8).

FARRIER, MISS CHARLOTTE (London).—Exhibited 1826–68 R.A. (81).

FATTORI, ANTONIO.—A painter of miniatures of Henrietta, Countess of Bessborough, and her sister Georgiana, Duchess of Devonshire. They are both largely moulded women in these portraits, and 'the Devonshire' is quite different from usual portraits of Her Grace.

FAUCIGNY, —. (London).—Exhibited 1797 R.A. (5). Doubtless a refugee—the portraits being of French people.

FAULKNER, JOSHUA WILLIAM.—Born Manchester. Exhibited 1809–20 R.A. (21).

Faure, Élise (French).—Flourished commencement of the nineteenth century. A portrait by this artist of the Empress Joséphine was in the Mimeral sale.

Favard, Ville (London).—Exhibited 1794–97 R.A. (5). Probably an *emigré*.

Favre, —.—French enameller; flourished 1789. An enamel of Blanchard, the first marine aeronaut, dated 1789, was shown at the Burlington Fine Arts Club Exhibition, 1889.

Fayermann, Miss.—*See* Bartholomew, Mrs.

Fendi, Peter (Austrian).—Born at Vienna in 1796; died 1842. He worked in his native city, and in Venice. He was represented at the Brussels Exhibition, 1912, by 6 examples, of which 5 were dated 1840; these belonged to S.A.R. Princesse Anulf de Bavière.

Ferdinand, Louis.—Born Paris 1612; died 1689. One of the Founders of the Académie Française 1648. He was also an engraver.

Ferguson, James.—Born in Banffshire 1710; died in London 1776. Was the son of very poor parents, and, whilst servant to a farmer and tending his master's sheep, gained a knowledge of astronomy. By the aid of friends he was enabled to study in Edinburgh, and, coming to England, supported himself by drawing miniature portraits in plumbago, whilst pursuing astronomical studies. These portraits were advertised in local papers for 15*s.* with frame and glass. Thirteen examples of Ferguson were comprised in the Wellesley sale, but all of them realised very small sums.

Ferrand, Jacques Philippe.—Born Joigny 1653; died Paris 1732. A pupil of S. Bernard; he also studied under Mignard. He was a member of the Académie in 1690, and a *valet de chambre* to Louis XIV. For some years he sojourned in Italy, where he worked for the Duke of Savoy. He seems to have been employed in the same way as Chatillon. He was the son of Louis Ferrand, physician to Louis XIII.

Ferrière, F.—Supposed to have been a Swiss; born 1753; died 1839. Came early to this country, and practised in both oil and water colour. He first exhibited at the R.A. in 1793, and continued up to 1822. He was appointed portrait painter to the Dowager Empress of

Russia in 1819. His miniatures were powerful, and much esteemed. He drew Nelson and Captain Masterman Hardy; they fetched £25 and £46 respectively at the Wellesley sale.

Ferrière, L.—Lived in the same house as F. Ferrière, and was probably his son. Exhibited 1817, and again in 1826–28 R.A. (8).

Fesch, —.—A collection of 15 small drawings by this artist, of celebrated English and French comedians, was among the miniatures belonging to Horace Walpole and sold at Strawberry Hill.

Festa, Bianca.—A lady miniaturist who flourished at Rome towards the end of the eighteenth century.

Festa, Matilda.—Also a miniature painter, and younger sister of the above.

Field, Robert.—Painted miniatures in Boston, New York, Washington, and Philadelphia. Benjamin Trott, q.v., is stated to have been very jealous of Field, with whom he must therefore have been a contemporary.

Field, S.—Exhibited 1803 R.A. (1).

Fielder, —.—A Birmingham locket and miniature painter to whom David Cox was apprenticed. He committed suicide.

Fielding, Theodore Nathan.—Practised middle of eighteenth century near Halifax. He afterwards removed to London, thence to the Lakes. There is a miniature at the Victoria and Albert Museum by this artist, No. 843. He was the father of four sons, all painters, of whom Copley is the most distinguished.

Finch, R. (London).—Exhibited 1795 R.A. (1).

Finlayson, John.—Engraver. According to John Chaloner Smith, born about 1730, and died about 1776. He was member of the Free Society of Artists in 1773. He exhibited at the Society of Artists from 1768–70, and was awarded premiums of the Society of Arts in 1764 and 1773. Many of his portraits are on a large scale. In the above writer's *British Mezzotint Portraits*, 20 plates by Finlayson are described, including one of David Garrick in the character of Kitely, a water-colour drawing of which was exhibited by Mr. J. Whitehead at the Burlington Fine

Arts Club, 1889, as 'after Reynolds from the G. Daniels collection,' and was sold at the Wellesley sale for one guinea.

FINNEY, SAMUEL.—Born Cheshire 1721; died there in 1807. Painted on ivory, and in enamel, with much success in London. Was a member of the S.A. from 1761–6, where he exhibited a few miniatures. He painted a portrait of Queen Charlotte in 1765, having been made portrait painter to Her Majesty. He also exhibited a few miniatures at F.S.A. in 1762. He came of an old family, and, inheriting some property, retired from the profession to his native county. Considering the position he attained, it is somewhat noteworthy that none of his work was shown at the Loan Exhibition, Kensington, 1865, but Lord Aldenham owns 2 examples by Finney of members of his family.

FINOT, —.—This name is on a vigorous, but coarsely painted, miniature of Voltaire as an old man, belonging to Captain Stanley Mundey.

FIOCCHI, —.—An Italian artist; middle of the nineteenth century. There is a portrait of Mlle. Sontag, signed 'Fiocchi, 1852,' in the Wallace collection, and another by him of a young man, after Chaplin.

FIORINO, —.—Painted Frederick William IV, King of Prussia.

FISCHER, JOHANN GEORG PAUL.—Born Hanover 1786; died 1875. Was one of ten sons whose father—a line engraver—died leaving his family in poverty. At 14 he became a pupil of Heinrich Bamberg, Court painter in Hanover to George III. To escape the French conscription he came to England in 1810, and painted miniatures of Queen Charlotte and her young children, which are now at Windsor. He painted the late Queen Victoria at least twice, namely, once as an infant in her cradle, and another —a large miniature—later.

FISCHER, T. PAUL (London).—A portrait of H.R.H. the Duchess of Kent by P. Fischer, dated 1817, was shown at the Grafton Exhibition of Fair Women, 1904, by H.R.H. the Prince of Wales. Exhibited 1817–52 R.A. (80), and S.B.A. (17).

FISHER, G. (London).—Exhibited 1849 R.A. (1).

Fisher, J. (Bristol).—Exhibited 1849–58 R.A. (6).

Flatman, Thomas.—Poet and miniature painter. Was born London 1633 or 1637. He was M.A. Cambridge 1666, and educated as a barrister. There are 5 miniatures by him in the Salting collection at the Victoria and Albert Museum, and 2 others in the Dyce Bequest at the same Museum, one being a portrait of himself; also a portrait of him by Van Dyck in the National Portrait Gallery. In the latter he has a womanish face, with curling hair, a pale complexion, and dark grey eyes. His work may be said to imitate that of Samuel Cooper, but it is distinctly inferior. He died 1688. Nine or 10 reproductions of works by Flatman will be found in Foster's *Samuel Cooper, and the English Miniature Painters of the Seventeenth Century* from the collections of Earl Beauchamp, the Earl of Carlisle, and others.

*Flaxman, John (1755–1826).—Designed miniature subjects for Wedgwood, but he cannot with propriety be termed a miniature painter. His own portrait in crayons, which was shown in the Loan Exhibition, Kensington, 1865, was in the Wellesley collection. He exhibited portraits in wax at the R.A. 1770–71–81.

Flaxman, W. (London).—Exhibited 1781–93 R.A. (2, several on wax).

Flébert, —.—There is a miniature belonging to Mrs. Ashcroft by him.

Fleury (French; end of the eighteenth century).—Portrait of a man—Mimeral sale.

Flight, J. (London).—Exhibited 1802–6 R.A. (8).

Flinck, Govert.—Born Cleves 1615; died 1660.—Was placed with a merchant at Amsterdam, but found his way into the school of Rembrandt. He painted historical subjects and portraits with much success. A study of a youth by him, in black and white chalks, sold for £5 10*s.* at the Wellesley sale.

Flosseau, L.—Flourished about 1800. Said to be a Frenchman who settled in Spain. Lord Hothfield owns a miniature of a man, nearly nude, grasping a staff, signed 'L. Flosseau, Cadiz, 1808.'

Fock, Hermanus.—Born Amsterdam 1766. He worked also at Franeker. Died 1822. Represented in the Rijks Museum, Amsterdam.

Foldstone (or Foltson) (*see also* Mrs. Mee).—In the catalogue of the Strawberry Hill sale, 22nd day, lot 60, occurs the following : ' A pair of miniature portraits of the Misses Agnes and Mary Berry, 1790, signed H. W., by Miss Foltson.'

Folkema, Anna.—Sister of Jakob Folkema. Painted miniatures and engraved some few plates about 1715.

Folkema, Jakob.—Born in Friesland 1692 ; died 1767. He engraved a portrait of Humphrey Prideaux, Dean of Norwich, after Seeman. A drawing in plumbago for this, dating about 1715, sold at the Wellesley sale for £4 10*s*.

Folwell, Samuel (American ?).—Stated to have worked in Philadelphia at the end of the eighteenth century. He does not appear to be known to Miss Wharton, nor did he exhibit in England. A portrait of George Washington, in Indian ink, dated 1791, was exhibited at the Victoria and Albert Museum, and fetched £11 at the Wellesley sale.

Fontallard, Jean François (French).—Born 1777 ; died 1858. A pupil of Augustin. Was a contributor to the Salon from 1798 to 1835. He painted till over 80 years of age. His work is somewhat dry and precise in manner.

Foottit, Harrison (London).—Exhibited R.A. 1772, and two following years, and practised till the end of the eighteenth century, although he does not again appear as an exhibitor.

Ford, C.—Born Bath. Exhibited 1830–56 R.A. (21).

Ford, John.—Born Bath. Exhibited 1764–97 R.A. and F.S., sculpture and enamels (13).

Ford, William (London). — Exhibited R.A., enamels 1854–58 (9), S.B.A. (2).

Ford, William B. (London).—Enamel painter. Exhibited 1859–95 R.A. (25) portraits and clever copies in miniature of pictures by eminent artists.

Forrest, Charles.—A pencil portrait of Admiral Sir Charles Saunders, fetched £5 at the Wellesley sale, in the catalogue of which it is stated that Forrest exhibited 1768–76 (?).

Forster, Charles, Junr. (London).—Exhibited 1835–55 R.A. (4).

Forster, Robert (London).—Exhibited 1838–55 R.A. (9).

Forster, Thomas.—Practised at the beginning of the eighteenth century. May be described as a miniature draughtsman, and is one of the group of artists who drew *ad vivum*. They made drawings in pencil on vellum, which were afterwards engraved by Van der Gueht and others; Nanteuil, the Frenchman, is perhaps the most celebrated. Forster's drawings are well finished, carefully drawn and expressed; 2 are shown at the Victoria and Albert Museum, signed and dated 1709 and 1712 respectively; they are said to represent the Duke of Marlborough, and Sarah Jennings his wife, but this ascription is doubtful. There are also examples in the Bodleian Library, and in the Holburne Museum, Bath. Further particulars of this artist are given in Foster's *Samuel Cooper and the English Miniature Painters of the Seventeenth Century*. Several examples were shown in the Wellesley collection of plumbagos at the Victoria and Albert Museum, one of which, a portrait of Dr. Thomas Hay, is inscribed 'Foster' Mus (*sic*), dated 1696 at back; it is in pencil on vellum. Portraits of the Earl of Halifax, Joseph Addison, and a divine were sold at Christie's, July 1914, for 19 guineas.

Fortin, R.—Exhibited 1790–94, R.A. (19). Probably a refugee; he exhibited, as shown, in London for four years during the Revolution. The R.A. catalogue terms him 'R.A. of Paris, and sculpteur to the King.' One of the portraits shown by him (1793) was of the Prince of Wales.

Foster, Edward.—Died aged 102. A centenarian miniature painter; was the son of a gentleman of means; born in Derby November 8th, 1762. He was at first in the Army, but gave up that profession for the sake of devoting himself to art as a miniature painter. He came of the same family as John Thomas Foster, whose widow became second wife of the 5th Duke of Devonshire. His mother was related to the Duke of Norfolk's family. Edward Foster was made miniature painter to Queen Charlotte and the Princess Amelia, and given apartments at Windsor Castle. After the death of his patrons he retired to Derby, where he drew silhouettes, and made

historical and biblical charts. His miniatures are rare, but of a very high order, and worthy to range with those of his great contemporaries. Specimens are owned by collectors at Liverpool, and in America. He was five times married. His daughter lived at Liverpool, and presided at a dinner given on his 100th birthday, when Queen Victoria sent him £60. He died in 1865 aged 102 years and 124 days. (*Connoisseur*, vol. xix., p. 120.)

Foster, William (London).—In the *Connoisseur*, April 1915, in an article on pictures in writing by Gluck Rosenthal Leipoit, mention is made of a silhouette of George III by W. Foster, 1808—the writing forms a frame round it. W. Foster exhibited in the R.A. from 1779–1813 some 28 portraits and subject miniatures—five London addresses are given—also at the British Institution, 4 subjects, 1807–10, and at the Society of Artists 1772–78. Mr. Ernest Salaman has a miniature of Mr. Hornby of Gainsboro', a typical English middle-aged man—mediocre work by William Foster. His latest exhibits (1811–13) were all theatrical portraits.

Foulon, Benjamin (French ; second half of the sixteenth century).—He painted at the Court of Henry IV. There are extant a number of crayon drawings by him which recall François Clouet's work. Le Duc d'Aumale exhibited a portrait of Gabrielle d'Estrées at the Loan Exhibition, Kensington, 1865, by this artist.

Foulon, Mme. V. (London).—Exhibited 1837 R.A. (1).

Fouquet (or Foucquet), Jean.—Born Tours about 1415 or 1420 ; died about 1485. Bradley gives a long account of him, and says he was a ' most remarkable and indeed wonderful painter,' ' deservedly memorable as one of the greatest miniaturists known.' His work was, however, in the field of illumination, rather than that of portraiture. There is a fragment of his work in the British Museum, and there are fine examples at Paris, and at Munich. Lady Dilke wrote much about this artist, with whom, she said, the French Renaissance began.

Fouquet, Louis Socrate.—Born in Paris 1795 ; died about 1830. An enamel of a woman by this artist was exhibited at the Brussels Exhibition, 1912, by the Musée de Gotha.

Fowler, Mrs.—Exhibited 1845–52 R.A. (3).

Fox, Charles.—Born Falmouth 1749; died Bath 1809. Began life as a bookseller at Bristol; he afterwards travelled, and painted pictures from his sketches, and also translated Oriental languages. There is a miniature of a lady by him at the Victoria and Albert Museum, dated 1788.

Fox, Charles.—Exhibited 1836–37 R.A. (4), one being a portrait of Allan Cunningham.

Fox, J. (London).—Exhibited 1830–46 R.A. (13).

Fox, T. (London).—Exhibited 1834 R.A. (1).

Fox, T. M. (London).—Exhibited 1843–46 R.A. (4).

Foy, William.—Flourished 1824–46. Doubtless of Irish extraction (there was a Nathaniel Foy, Bishop of Waterford and Lismore, imprisoned by James II). He is stated to have been in Paris in 1824, and contributed from Clarges Street, London, portraits of Irish men and women, with other subjects, fourteen in all, to the Royal Academy from 1829 to 1839.

Frænckel, Lippmann.—Born Mecklenberg Schwerin 1772; died at Copenhagen 1857. Lemberger, describing him as the most prominent Danish miniature painter of the nineteenth century, speaks of his miniatures as 'remarkable for their very soft pastel-like quality,' and gives the following particulars about him: 'While still very young he showed his great talent for drawing, and a wealthy German landowner offered to send him at his expense to a school of art in Schwerin. But in conservative Schwerin Jews were forbidden even to possess talent, and the poor Jew boy was forced to leave his fatherland. He went first to Hamburg; from thence in 1792 to Copenhagen, with a view to becoming a merchant. Here he found no difficulty in adopting art as a profession, and he studied first with an engraver and then frequented the Academy Art Schools. . . . His success was rapid. He had many commissions and his fame spread to Sweden; he was invited to go there . . . and stayed ten years, making a fortune by painting miniatures alone. In 1819 he returned to Copenhagen; in the same year painted a portrait of the Queen, and was made Court Miniature Painter. . . . Through the State bankruptcy he lost all his hard-earned savings, and in 1826 was forced to start a carpet factory, which he handed over to his sons in 1847. . . .'

*Fragonard, Jean Honoré.—Born Grasse 1732; died Paris 1806. Is undoubtedly one of the greatest painters of the eighteenth century. His versatility is remarkable. He was, said his friend Marguérite Gérard, 'a veritable nurseling of caprice.' Two of his miniatures, from the Ashmolean Museum and the Wallace collection respectively, are reproduced in Foster's *French Art from Watteau to Prud'hon*, and Lord Hothfield owns a Mme. Elizabeth assigned to Fragonard. These miniatures, by whomsoever executed (*see* Mme. Fragonard, *infra*), do not compare favourably with his oil paintings, and more serious work, such as may be seen at Hertford House for example. The decorations for the room which he designed for Mme. Du Barry, and took with him to his Provençal birthplace, were bought by the late Mr. J. Pierpont Morgan for £100,000, and are now the property of Mr. Henry Clay Frick. Fragonard died poor, and was forgotten for years before his death. The Goncourts called attention, 60 years after, in their brilliant essays on French Art, to the varied ability and charm of the artist, and he is now recognised as one of the foremost painters of his time.

Fragonard, Mme. (*née* Marie Anne Gérard).—Wife of Jean Honoré Fragonard. Was distinguished as a miniature painter; she also painted in water colours and pastels. M. Bouchot has suggested, with much probability, that many (he says half) of the miniatures assigned to Jean Honoré Fragonard were really the work of his wife and of his sister-in-law. There were several miniatures of children shown at the Exp. 18 S., Paris, 1906, and these, as well as the above named examples, are of a very different (and on the whole inferior) type of work from those usually bearing the name of Fragonard.

Francis, —.—Exhibited 1797 R.A. (1).

Francis, Miss.—Exhibited 1799 R.A. (1). An honorary exhibitor.

Franti, —.—A portrait by this artist of George IV when Prince of Wales was shown at the Loan Exhibition, Kensington, 1865.

Fraser, Charles.—American miniature painter; born South Carolina. His works are reckoned only inferior to Malbone's. Fraser was brought up to the Law, and,

having acquired a competency by the practice of his profession, devoted himself to miniature painting. He is supposed to have had early lessons in Art from a Danish artist living at Charleston, named Joshua Cantir.

Fratellini, Giovanna.—Born Florence 1666; died 1731. Was largely employed by Cosmo III and his Court. Her portraits in pastel are reputed to have been equal to Rosalba's. She was a pupil of Galantini. Her works may be seen in the Ducal Gallery, Florence. Her son was also a portrait painter.

Freeman, George (Bath?).—Painted many miniatures in Philadelphia, and was working in 1838, when he painted a beautiful portrait of Mrs. Edward Biddle (reproduced in Foster's *Miniature Painters, British and Foreign*). It is assumed that this is the same man who exhibited in the R.A., London, 1828–30, some 11 portraits, including one of Lieut.-General Sir W. Grant and his family. At this time he appears to have been working in Bath and in London, but whether this is the same George Freeman who painted in America about this time it is impossible to say. His pictures are said to resemble those of Alex. Robinson in treatment. His works are not to be confused with those of James E. Freeman.

Freese, J. (London).—There was a portrait of a lady contributed to the R.A. 1811 by J. Freese, described as 'artist of (*sic*) H.R.H. the Duke of Cambridge'—the address given was 8, Strand. Probably this is the same man as N. Freese, q.v., who also gave addresses in the Strand. Lord Hothfield possesses an example of the work of this little-known artist, a portrait of a man, signed Freese.

Freese, N. (London).—Exhibited 1794–1813 R.A. (14), contributing portraits, and occasionally a landscape in oils.

Frémy, Mlle. (French; eighteenth century).—Pupil of Mme. Labille Guiard. Exhibited at the Salon de la Correspondance at an early age.

Frenedy, —.—A tablet case in vernis-martin, with a medallion of Louis XVI, signed 'Frenedy, 1784,' sold at Sotheby's July 13th, 1922.

Frieman, J. (London).—Exhibited 1799 R.A. (1).

Frisius, Theodore, Senr.—He flourished at the end of the sixteenth century. In the Wellesley collection of miniatures there was a portrait of Theodore Frisius the younger, painted on copper about 1596.

Frith, J.—Born at Croydon. Exhibited 1819 R.A. (1).

Fritsch, —.—(French; eighteenth century).—Pupil of Campana, q.v., whose work his own resembles.

Fruytiers, Philip (Flemish).—Born Antwerp 1625; died 1665. Was at first a painter of historical pictures in oils. Devoting himself to miniature portrait art, he painted Rubens and his family, being selected by the artist, whom he satisfied. An example of his work was shown at the Brussels Exhibition, 1912.

Fry, William Thomas.—Born 1789; died 1843. A stipple engraver. A sepia drawing of the Duke of Wellington, made in 1815, fetched £2 15*s.* at the sale of the Wellesley collection.

Frye, Thomas.—Portrait and miniature painter; born Dublin 1710; died 1762. He came to London when young, with Stoppelaer the artist. In 1734 he painted a full-length of Frederick, Prince of Wales, for Saddlers' Hall. He afterwards took the management of the Bow china manufactory, and fifteen years spent amongst the furnaces is said to have injured his health. Being unsuccessful at Bow, he returned to portrait painting, working in oils, crayons, and miniatures—the latter being highly finished in blacklead—and also in water colours for the decoration of jewellery. His engravings, life-size, are well known; they are *ad vivum* in mezzotint, and are works of great power; some were shown at S.A. He is said to have died insolvent. A girl in a blue dress and red cloak by Frye fetched 32 guineas at the Burdett-Coutts sale.

Füger, Heinrich Friedrich.—Born at Heilbronn 1751; died Vienna 1818. In his early years he studied theology at Halle, but relinquished this pursuit in favour of painting, and studied in Leipzig; thence he went to Vienna. From 1776 to 1783 he lived in Rome, and in the last-named year was made Vice-Director of the Academy in Vienna. He practised miniature painting until about 1798, when

failing eyesight compelled him to relinquish it. Füger's work is of a very high quality, and he may be accounted the most eminent miniature painter that Austria has produced. In Lemberger's work on *Portrait Miniatures of Five Centuries* there is an interesting comparison of him with the most famous painters of the English School of his day. Lemberger finds a resemblance between Füger's work and that of Horace Hone, who is not usually placed in the front rank. Propert says he was 'justly called the Cosway of Vienna,' and adds that 'for delicacy of colour, correct drawing, and general refinement, his miniatures will compare favourably with our Cosway, or the charming French artist, Hall.' A small miniature of the Princess of Baden fetched £28 in the Wellesley sale.

FULLER, —.—A plumbago on vellum of a Frances Lewis, dated 1759, by this artist, was exhibited at the Victoria and Albert Museum, 1916, but no particulars given. It fetched £2 at the Wellesley sale.

FULLER, F. B.—Working in 1706. A pencil copy of Lord Lovelace, Baron Hurley, by Lawrence Cross, belongs to Miss Boyd.

FULTON, ROBERT.—Born in Lancaster, Pennsylvania. This American miniature painter is described by Miss Wharton as an artist and inventor. He went to London to study with Benjamin West, and painted portraits in Devonshire for some months. Whilst in England he became interested in the improvement of inland navigation, and made the acquaintance of the Duke of Bridgwater and others, and obtained patents from the British Government. Fulton painted a miniature of Dr. Franklin, in the later years of his (Franklin's) life.

FURNELL, MISS C. (Norwood).—Exhibited 1843 R.A. (3).

FUTIER, G.—There was a portrait of a lady entwining roses, in Sir Philip Rose's collection, shown at the 2nd Dickinson Loan Exhibition of 1885, thus ascribed.

F., C. E. D.—Anonymous enameller ; Dresden ; eighteenth century. Portrait of Frederick Augustus II of Saxony, King of Poland, signed 'C. E. D. F., 1719, Dresden,' from the collection of the Prince of Orange, exhibited at Brussels 1880 (Molinier).

F., G. H.—A portrait in enamel of Francis I (of Lorraine), Emperor of Germany, signed G. H. F., and on the reverse 1754, is in the collection of miniatures at the Victoria and Albert Museum.

F., H.—A portrait of Louis XVI of France, signed H. F., is in the Jones bequest collection of miniatures, Victoria and Albert Museum.

Gabé, Nicolas Édouard.—Born Paris 1814; died 1865. A miniature of a girl *en déshabille* in the Wallace collection is by this artist.

Gaillard, Mlle.—*See* Chaceré-Beaurepaire.

*Gainsborough, Thomas, R.A.—Born 1727; died 1788. Miniatures have been attributed to this artist, but probably they are all small copies of oil portraits by him.

Galizia, Annunzio.—A miniature painter of Milan at the beginning of the seventeenth century. His daughter Fédé was also an artist.

Galland, J. R. (London).—Exhibited 1818 R.A. (3).

Gallandat de Rovray, Fanny (London).—Exhibited 1848 R.A. (1).

Galloway, A.—Practised early in the nineteenth century. A miniature of a gentleman by him was shown at the Loan Exhibition, Kensington, 1865.

Gambel, —. (London).—Enameller. Pupil of C. F. Zincke. Exhibited 1773 F.S.A. (2) copies of the 'Annunciation,' after Guido.

Gamble, Miss Louisa (London).—Exhibited 1842 R.A. (1).

Gambs, —. (French; eighteenth century).—Member of the Academy of St. Luke, Rome.

Garaud, Jean Baptiste (French; eighteenth century).—Councillor of St. Luke in 1764, in which year he exhibited a portrait of Diderot, remarkable for its unsparing truth, as testified by Diderot himself, who said, 'Je n'ai jamais été très bien fait, que par un pauvre diable nommé Garaud.'

Gardelle, Theodore.—Born Geneva 1722; executed in the Haymarket 1761. He was apprenticed to an engraver;

studied in Brussels and Paris; came to London about 1759, and practised as a miniature painter. Two years after, he was convicted of the murder of his landlady.

GARDIE, A. N. (London).—Exhibited 1828 R.A. (1).

GARDIE, MRS.—Exhibited 1828 R.A. (1).

GARDINER, WILLIAM NELSON.—Born Dublin 1776; died 1814. Gained a medal at the Dublin Academy. He supported himself in London by making profile miniatures; turned scene painter, then engraver, imitating Bartolozzi. Afterwards he studied at Corpus Christi College, Cambridge, for five years, with a view to entering the Church. He next set up as a bookseller in Pall Mall, and eventually committed suicide.

GARDNER, DANIEL (1750–1805).—Born at Kendal. Exhibited at the R.A. only one work, viz., in 1771, a drawing of an old man. He was a pupil of Sir Joshua Reynolds. His pastels are famed for their beauty. Mr. Adolph Hirsch has a portrait of Miss Howard (a mixture of crayons and oils). Mr. Behrens has a fine drawing of a lady in large hat and black feathers, white vest, and black dress. Portraits of Lady Darlington and Mrs. Gwyn, 'The Jessamy Bride,' were sold at the Wellesley sale; the latter realised £26.

*GARE, G. (London).—Exhibited 1802–18 R.A. (13). An honorary exhibitor.

GARNERAY, AUGUSTE.—Second son of Jean François Garneray. Born Paris 1785; died 1824. Was a pupil of Isabey, and painted chiefly in water colours. The Pierpont Morgan collection contains a portrait of Baroness Dachenhausen by him. A portrait of Hortense, Queen of Holland, by this artist was shown at Munich.

GARNERAY, JEAN FRANÇOIS.—Born 1755; died 1837. An example—a woman's portrait, holding a parrot on her finger—belonging to Mme. Achille Fauld was shown at the Exp. 18 S., Paris, 1906. He was the father of Auguste Garneray, designer of the Théâtre Français.

GARRIOT, —.—Born Toulouse 1811. Studied at Madrid, and painted at Geneva. In the *Studio*, 1910, a portrait of Lady Mary De Villette by this artist is figured, from the Pierpont Morgan collection.

Garzoni, Giovanna (Italian).—Born Ascoli; died Rome 1673. Flourished early in the seventeenth century at Rome and Florence, where she was patronised by the Medici family, and painted flowers and miniature portraits. Her monument is in the Academy of St. Luke. There was a curious miniature, conjectured to be associated with George Villiers, Duke of Buckingham, shown by H.M. the Queen of Holland at the Brussels Exhibition, 1912.

Gascar, Henri.—Born Paris 1635; died at Rome 1701. A plumbago by this portrait painter of Lord James Beauclerc, son of Charles II and Nell Gwynne, was in the Wellesley collection, and sold for £5. Gascar is noteworthy as having executed some of the earliest specimens of mezzotint engraving in this country.

Gaskell, J.—Exhibited 1774–78 R.A. (7), S.A. (1).

Gassicourt, Mme. de.—*See* Cadet.

Gatti, L.—A miniature of Louise, Crown Princess of Saxony by this artist, was sold at Sotheby's, June 27th, 1913.

Gauci, —.—Guillotined in 1820. A miniature of J. P. Kemble as Coriolanus, dated 1817, in the Wellesley collection, sold for £8 10*s*. There was a G. Gauci who exhibited at R.A. from 1810 to 1823.

Gault de St. Germain, J. V. J.—Pupil of Durameau. Born 1754; died 1842. The originator of the cameo pictures, which he exhibited at the Academy of St. Luke from 1774, and which later, between 1798 and 1815, were much in vogue. He married in 1788 a young Polish lady, Mlle. Rajeska, who came to Paris to study Art, and was as poor as himself. At this time the King of Poland paid a visit to Paris, and, through the influence of his Minister, Gault obtained patronage. Later on, under the Empire, Gault appears to have been more successful, and to have attained a competence.

Gaye, B. (London).—Exhibited 1807–11 R.A. (2). A portrait of a boy is in the Wallace collection. There is a portrait of Miss Anne Catley, the actress, by him. Flourished 1779–1811.

Gayleard, Miss Sophia (London).—Exhibited 1839–46 R.A. (10).

Gear (or Geary), J. W. (London).—Exhibited 1821–52 R.A. (29).

GEEFS, FANNY (Belgium).—A study of a girl by her, assigned to the middle of the nineteenth century, is in the Wallace collection.

GENT, MRS. (London).—Exhibited 1832–45 R.A. (29). *See* MISS S. S. DANIEL.

GÉRARD, MARGUÉRITE.—Born Grasse 1761. Sister-in-law and pupil of Fragonard, whose works she copied in small, but she was not a professional miniature painter. The date of her death is unknown. Mr. Wicanders owns a charming miniature of a young lady by Marguérite Gérard.

GÉRARD, MARIE ANNE.—Wife of J. H. Fragonard. Was a professional miniature painter. *See* FRAGONARD.

GERBIER, SIR BALTHASAR.—Painter, architect, and courtier. Born Middelburg about 1591 ; died Hempstead Marshall 1667. He came to this country as a retainer of the Duke of Buckingham (' Steenie '), and went with him and Charles I in 1623 to Spain, where he painted a portrait of the Infanta. He was found useful in the intrigues connected with the Prince's marriage scheme. He was also employed by them in making their collections of works of art. He entertained the King and Queen in 1628, and was knighted in the same year. Subsequently he was appointed Master of the Ceremonies. In the Jones collection at the Victoria and Albert Museum is a portrait, heavy and poor in execution, of Charles I, attributed to Gerbier. In the Duke of Northumberland's collection is a miniature of Buckingham of a quality which must be allowed to be high, full of elaborate and skilful work in the trappings of the horse and the costume of the rider. There is a replica of this subject in the Duke of Buccleuch's collection, in which it is described as ' A Spanish Prince—unknown—both portrait and artist.' There is a letter extant from the Duchess of Buckingham to her husband in Spain, wherein she says, ' I pray you, if you have any idle time, sit to Gerbier for your picture, that I may have it well done in little.'

GERIN, —. (French ; beginning of nineteenth century).—Date of birth and death unknown. A well-drawn, rather powerful miniature of a lady, signed ' Gerin, 1813,' is in the possession of Mr. Wicanders.

*Gheeraedts, Marc (called also Garrard, Garrats, Gerard and Gerards).—Born about 1560; died 1635. Praised by Vasari for his miniatures. Bottari confounds him with Honthorst. Some say he died in 1635 in England, whither he had gone to join his father to work for Queen Elizabeth. He painted Prince Henry, and also King Charles I in 1627. There are several portraits by him in the National Portrait Gallery—one of the Conference of 1604 between English and Spanish Plenipotentiaries. There is also a picture at Penshurst, dated 1612, and a highly finished painting by him of Elizabeth at Welbeck; others at Woburn, the Bodleian, and elsewhere—all excellent pictures.

Giachosa, F. (London).—Exhibited 1842–49 R.A. (2).

Gibbs, Miss (London).—Exhibited 1845 R.A. (1).

Gibson, D.—Exhibited 1790–95 R.A. (15). A portrait, of a lady in hat, by this artist sold at Christie's, 1906, for 32 guineas.

Gibson, Edward.—Son of Gibson 'the Dwarf,' 1668–1701. He began with painting in oils, but changed that manner, says Walpole, for crayons. His own portrait in crayons, dated 1690, in the Wellesley collection was sold for £33; it is described in the *Anecdotes of Painting* as having been formerly at Tart Hall.

Gibson, F. R.—Miniature of a girl in a blue dress, signed 'F. R. Gibson, 1793,' is exhibited at the Victoria and Albert Museum (Mrs. H. Bolckow bequest).

Gibson, Richard.—Known as 'the Dwarf.' Born Cumberland 1615; died London 1690. Originally a page to a lady at Mortlake, he was placed by her under the tuition of De Cleyn, who was superintendent of the tapestry works there. He married Anne Shepherd, who was as short as himself, and had nine children by her. One was named Edward, and followed his father's profession, as did a daughter, Susan Penelope.

Gibson, Susan Penelope.—Born 1652; died 1700. Daughter of Gibson 'the Dwarf.' Married a jeweller named Rosse. She painted Bishop Burnet in his robes as Chancellor of the Order of the Garter. This was sold at Walpole's sale for £5 5*s*. *See also under* Rosse.

Gibson, William.—Born 1644; died 1702. Nephew of Gibson 'the Dwarf,' by whom, and also by Lely, he was

taught. He painted miniatures of many eminent persons, and must have been well off, as he purchased most of Sir Peter Lely's collection. Walpole says he died of a lethargy.

GIGOLA, JEAN BAPTISTE.—Born Venice 1778; living 1819. He studied at Milan, and came to Paris at the commencement of the Empire. He showed at the Salon from 1803 onwards. M. Bernard Franck lent a portrait of Prince Eugène de Beauharnais, by Gigola, to the Exp. 18 S., Paris, 1906.

GILES.—*See* BARBER.

GILES, R. H. (Gravesend).—Exhibited 1826–71 R.A. (48).

GILLBERG, JAKOB AXEL.—Born 1769; died Stockholm 1845. Pupil of Hoyer. Two examples by him were shown at the Brussels Exhibition, 1912, the property of Prince Max of Baden, and the Gotha Museum respectively. This Swedish artist visited several European capitals, and imitated the style of the most popular miniature painters of his day, as is evidenced by the 20 examples, or thereabouts, in the Wicanders collection.

GILLIES, MISS MARGARET.—'Full of power, but she alternates too constantly between extreme lights, cut out as it were with a sharp knife, and exaggerated burnt brown shadows.' (*Athenæum*, 1837.) Exhibited portraits 1832–87 R.A. (101), Old Water Colour Society (258).

GILLIS, J.—Painted in Rome at the beginning of the nineteenth century, after Van Dyck.

*GILLRAY, JAMES.—Born 1757; died 1815. The famous political caricaturist. May be included in this list as there is a miniature of him, shown to the waist, painted by himself upon ivory, in the National Portrait Gallery; and in the large folio volume of his works in the British Museum Print Room, the portrait forming the frontispiece is described as after a miniature painted by himself. He was a student of the Royal Academy, and, according to the *Dictionary of National Biography*, is said to have made caricatures at the age of 12. The catalogue of the National Portrait Gallery states that 'he poured out from 1782 to 1811 pictorial satires which delighted and amused his contemporaries. Some of them were of a coarse and daring nature. He executed 1,500 pieces, most of which

were published by Miss Humphrey of St. James's Street, Piccadilly. He was imbecile during the last three or four years of his life.

GIOFFOI, —.—A miniature by this artist of Lord Byron, belonging to Trinity College, Cambridge, was shown at the Guelph Exhibition (No. 620).

GIORDANO, SOPHIE.—Born Turin 1779; died 1823. A pupil of Maron and his wife. 'A descendant of Raphael Mengs,' says Dr. Propert, who describes her miniatures as excellent.

*GIORGIONE, GIORGIO BARBARELLI.—Born 1477; died 1510. The Duke of Devonshire owns small portraits of the Princes of Orange attributed to Giorgione. One of the most eminent Italian masters, pupil of Titian. He died at Venice of the plague.

GIRARDET, JEAN (1707–78).—He worked almost exclusively for Stanislaus, King of Poland. His miniatures are very rare. In the Wellesley collection there was a miniature on ivory of an aged woman by him, which realised £4 10*s.* at the sale.

GIRAUD, —.—A portrait of the Duchesse de Polignac, on a snuff-box, said to have been given by Marie Antoinette to the Princesse Lamballe, ascribed to Giraud, 1822, was contributed to the Dickinson Loan Exhibition of Miniatures, 1880.

GLARDON, C.—A lady and child ascribed to him was sold at Christie's, C. H. T. Hawkins' sale 1904, for £28.

GLASSNER.—*See* DOUCET.

GOBEAUX, A.—A portrait of a woman painted by this artist, belonging to Mme. de Bauer, was exhibited at the Brussels Exhibition, 1912.

GODBOLD, SAMUEL B. (London).—Exhibited 1842–75 R.A. (66), B.I. (13), S.B.A. (45).

GODDARD, J. (London).—Exhibited 1811–42 R.A. (52).

GODDARD, THOMAS (London).—Exhibited 1779–88 R.A. (20).

GODEFROI, —. (sixteenth century).—Worked in Paris *temp.* Francis I. 'Remarkable for an excellent faculty in portraiture,' says Mr. Bradley. This is exemplified in some volumes entitled *Commentaires de Cæsar*, some of which are in the British Museum.

Godwin, F. (London).—Exhibited 1801–16 R.A. (13).

*Godwin, Mrs.—Exhibited 1832 R.A. (1). An honorary exhibitor.

Goes, Hugo Van der.—*See* Van der Goes, Hugo.

*Goethe, Johann Wolfgang von.—The German poet. Born 1749; died 1832. Two portraits of the von Stein family were exhibited in the Wellesley collection of plumbagos at the Victoria and Albert Museum, one being that of Charlotte von Stein, 'the beloved of Goethe'; they realised £7 10*s.* and £7 5*s.* respectively at the sale.

*Goldsmith, Miss (London).—Exhibited 1816–17 R.A. (3). Honorary exhibitor.

Goltzius, Hendrik.—Painter and engraver. Born Mulbrucht, near Venlo, 1558; died Haarlem 1616. A portrait of the Earl of Leicester, dated 1593, was exhibited in the Wellesley collection of plumbagos at the Victoria and Albert Museum, and realised £20 in the sale at Sotheby's.

Gonord, —. (French).—Mentioned by Bouchot as an obscure artist and engraver of the eighteenth century in Paris.

Gonore, —. (French; eighteenth century).—A profile portraitist; probably same as Gonord.

*Gonzales, Bartolomé.—Born 1564; died 1627. There was a portrait of himself by this artist exhibited at the Burlington Fine Arts Club, 1889.

Goodman, T. (London).—Exhibited 1784–1812 R.A. (12). Living in Maiden Lane, Covent Garden, in 1784.

Goodridge, Miss Sarah (Boston).—Miniature painter; *protégée* and pupil of Gilbert Stuart. Her best work was done about 1850. Miss Wharton relates of her that when a child, paper being expensive, so strong was her desire to draw that she used to peel off the bark of the white beech, and sketch designs on its surface with a pin, and in little books thus made she sketched her friends. Her work is to be found in many New England families.

Gordon, Sir John Watson.—*See* Watson, John.

Gossaert, Jan.—*See* Mabuse.

Gosset, Isaac.—Born 1711; died Kensington 1799. Wax modeller of much ability whose works are numerous. He was descended from a French Huguenot family, was a

contributor to the first Artists' Exhibition in 1760, and was a member of the Incorporated Society of Artists. He modelled portraits of many distinguished persons of his day, including the Royal family. There was an example of his work mentioned in the Strawberry Hill sale catalogue.

GÖSTL, —.—There is a portrait of the Empress Catherine II of Russia, signed 'Göstl, 1850,' in the Wallace collection, but no particulars are given in the catalogue.

GOUDON, —. (French; eighteenth century).—Known for the white miniatures he executed for the tops of snuff-boxes. His work shows the influence of Augustin.

GOUPY, BERNHARD.—Brother of Joseph Goupy; practised in London about the same period, and was a clever artist.

GOUPY, JOSEPH.—Born Nevers, France; died London 1763 or 1765. Was uncle of Louis Goupy. He became a fashionable drawing-master, and taught Frederick, Prince of Wales, and George III. He was also an etcher.

GOUPY, LOUIS.—Was a nephew, and probably a pupil, of B. Lens. He practised in London in the eighteenth century, and painted some clever miniatures. He was also a good copyist.

GOUSSEAU (or GOUSSEU), MLLE. (French).—Imitator of Hall; contributor to the Artistes Libres Exhibition. An obscure artist of the end of the eighteenth century.

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE.—*See* DE GOYA.

GRAENICHER, SAMUEL (German).—Painter of German Royalty. Eighteenth century.

GRAFF, ANTON.—Painter of German Royalty. A miniature of a lady, signed Graff, was sold at Christie's (Hawkins sale, 1904) for £60. There is an example by him at Basle.

GRAGLIA, ALESSANDRO (London).—Exhibited 1777–79 R.A. (2).

GRAGLIA, ANDREA.—Exhibited 1777–91 R.A. (17). A portrait of Lady Seton by him, dated 1796, was shown at Brussels Exhibition, 1912, and realised £24 at the Wellesley sale.

GRAHL, AUGUST (German).—Born Mecklenberg 1791; died at Dresden. There were 3 portraits (2 English) by this artist contributed to the Brussels Exhibition, 1912, from

the Royal Gallery, Dresden. He is termed by Lemberger one of the greatest German masters of the first part of the nineteenth century. His work is described as influenced by Sir W. C. Ross.

GRAINCOURT, J. S.—A portrait of Chardin and another of a gentleman, thus ascribed, were sold at Christie's, 8th July, 1914.

GRALLIA, A. C.—Exhibited 1792 R.A. (2). From the similarity in pronunciation he was doubtless one of the above mentioned Graglia brothers, the latest given address being the same as theirs.

GRANGES, D. DES.—*See* DES GRANGES, D.

GRASSI, JOSEPH.—Lemberger states that 'there are very few works by this artist extant.' His colour is unusual, but very charming.

GRATITIEN, SEBASTIAN (Cologne).—He describes himself as Painter to the Elector of Cologne. Exhibited 1790–95 R.A. (10), S.A. (1).

*GRAVELOT, HENRI.—Born 1699; died 1773. Such is the name by which this well-known French engraver and artist is generally known in this country, but his full name was Hubert François Bourguinon. His father was a master tailor. When young he plunged into dissipated habits which led to his being sent to St. Domingo. Returning to France in his 30th year, he entered the studio of Restout, where he applied himself to work. In 1732 he came to London, and soon found employment as a designer of figures and ornament. He met with much success, and etched plates for many books. According to Walpole, who terms him an 'excellent draftsman,' he drew churches and antiquities in Gloucestershire. Gravelot was also a painter; a picture by him, 'Le Lecteur,' the property of Mr. J. T. Heseltine, shown in the Exhibition of the Burlington Club in 1867, is reproduced in Foster's *French Art from Watteau to Prud'hon*. The Goncourts have said of this work that it gives the impression of a picture by Chardin. Towards the close of his life Gravelot returned to Paris, where he was in great request for all kinds of book illustration; and there he died in 1773 at 74 years of age. There were several portraits in plumbago by Henri Gravelot in the collection of Mr. F. Wellesley.

GRAY, GEORGE (London).—An enamel painter who exhibited 1854–73 R.A. A portrait of the poet Rogers as an old man, by this artist, realised 17 guineas at the sale of the Burdett-Coutts collection at Christie's, 1922.

GRAY, HENRY (London).—Exhibited 1849–89 R.A. (41), B.I. (1).

GRAY, J. W. (London).—Exhibited 1828 R.A. (1).

GREBNER, WILLEM.—Born Vreeland 1784; died at Amsterdam, where he had lived, 1866. Represented in the Rijks Museum, Amsterdam, by a group of the Diederichs family, dated 1836.

GRECCHI.—A miniature of the Empress Marie Louise by Grecchi, on Napoleon's snuff-box, was lent to the Exhibition of Fair Women at the Grafton Gallery, 1894, by Mrs. Alfred Morrison.

GREEN, BENJAMIN RICHARD.—Exhibited 1837–58 R.A. (40).

GREEN, JAMES (London).—Born 1771; died 1834. Exhibited 1792–1834 R.A. (206), B.I. (30), and elsewhere.

GREEN, MRS. JAMES (wife of the above).—*See* BYRNE, MISS M.

GREEN, ROBERT.—Engraver; son of Valentine Green, A.R.A., the eminent mezzotint engraver. He also painted miniatures and exhibited at R.A. 1781–85 (6).

GREENER, MISS MARY ANN (Greenwich).—Exhibited 1845–53 R.A. (11), S.B.A. (5).

*GREENHEAD, MISS (London).—Exhibited 1795–1800 R.A. (9). An honorary exhibitor.

GREENHILL, JOHN.—Born Salisbury 1644; died 1676, Brother to Henry Greenhill, Governor of the Gold Coast, John Greenhill was a pupil and imitator of Sir Peter Lely, and was described as 'the most promising of his scholars.' Sir Peter is said to have settled £40 a year on his widow. Graham speaks highly of Greenhill's gifts; but he fell into dissolute habits, and died young. Dr. Propert had a miniature of Charles II and Catherine by him, signed I. G. There are five pictures by him at Dulwich, including an excellent portrait of himself reproduced in Foster's *Samuel Cooper and the English Miniature Painters of the Seventeenth Century*. He excelled in crayons.

GREESE, JOHN ALEXANDER.—Born London 1741 ; died 1794. Son of a Genevese. He received the Society of Arts premium for a chalk drawing in 1755 ; worked for Cipriani and became the most fashionable drawing-master of his day, teaching the daughters of George III. He was also an art collector. Being corpulent, he was called 'Jack Grease.' He exhibited 1763–68 S.A. (6), F.S.A. (4).

*GREUZE, JEAN BAPTISTE.—The celebrated eighteenth century French artist. Born 1726 ; died 1805. Must not be reckoned as a miniature painter, but there was a medallion of Sir R. Strange by him shown amongst the miniatures at the Loan Exhibition, Kensington, 1865. Work of this nature is frequently said to be by him, but probably without foundation.

GRÉVEDON, PIERRE LOUIS.—Called 'Henry.' Born 1776 ; died 1860. Pupil of Regnault. He was a lithographer ; he visited England, and exhibited at the R.A. in 1814 ; in the catalogue he describes himself as 'Membre agréé de l'Académie Impériale de St. Petersbourg.' On his return to Paris in 1816 he took up miniature painting. Mme. Delcassé owns a miniature of a lady by him, signed 'Henry Grévedon, 1818.'

GRIBELIN, ISAAC (French ; seventeenth century).—Painted in pastel. He was a contemporary of, and associated with, Jean Toutin. (Not to be confused with Simon Gribelin the engraver).

GRIEN.—*See* BALDUNG.

GRIFFIN, WILLIAM (London).—Exhibited 1772–76 R.A. (5), S.A. (5).

GRIFFITHS, J. (London).—Exhibited 1818–21 R.A. (3).

GRIMALDI.—*See* DE GRIMALDI.

GRIMANI, —. (London).—Exhibited 1808–31 R.A. (13).

GROEGER, FRIEDRICH KARL.—Born 1766 ; died Hamburg 1838.

GROOMBRIDGE, —. (Goudhurst).—Exhibited 1773–76 S.A. (8), F.S.A. (11), of these some were landscapes.

GROTH, —. (a German ; *temp.* George II).—He painted in water colours and enamels, but 'made no great proficiency,' says Walpole, at whose sale a miniature by him of Mary Walpole, after Jervis, and an enamel of Horatio Walpole, brother of Sir Robert, after Vanloo, fetched respectively 6½ and 10 guineas.

GRUBER.—This artist is represented at the Hermitage, Petrograd.

GRÜN.—*See* BALDUNG.

GUBBINS, MISS H. (Leamington).—Exhibited 1843–49 R.A. (6).

GUÉRIN, C. (?).—There was an example by this artist sold in the Mimeral sale, but further information about him is not forthcoming.

GUÉRIN, EULALIE.—There was a miniature—signed, and dated 1821—by this artist, belonging to M. Bernard Franck, shown at the Brussels Exhibition, 1912.

GUÉRIN, JEAN.—Born Strasburg 1760; died 1836. Studied under David with Isabey. This admirable artist painted Louis XVI and the Queen, and later Deputies of the National Assembly, and the Generals of the Republic, which have been engraved. He assisted to protect the French Royal family against the Paris mob in 1792. His work, of which there are 3 examples in the Wallace collection, is amongst the finest of its kind. The portrait of General Kleber now in the Louvre is a famous example of his powers. His portraits of women are rare, and fetch a high price; a lady by him was sold at Christie's, May 21st, 1914, for £315. La Comtesse E. de Pourtales owns a portrait of Joséphine in Court dress, and Mme. St. Martin Valogne, a lovely work—a young woman of the *Directoire* period. That Guérin was appreciated in his own day is shown by the following extract from a letter addressed to Mansion, the miniature painter, by one of his pupils:

'From Paris, 1822,
'Rue des Fosses, Montmartre.

'L. MANSION—

'I trust, then, that you will put aside your Raphaels, your Michael Angelos, your Rembrandts, your Van Dycks, and tell me what the Isabeys, the Augustins, and the Guérins have done to arrive at the height of perfection in drawing, taste, and colouring which distinguish their works.

'Your respectful pupil,
'ALLEN HOWARD.'

GUÉRIN, PIERRE NARCISSE.—Born Paris 1774; died 1833. There was a specimen of his work shown at the Loan Exhibition, Kensington, 1865.

GUERNIER.—*See* DU GUERNIER.

GUEST, HENRY (London).—Exhibited at the Loan Exhibition, Kensington, 1865, and 1843–53 R.A. (3).

GUEST, T., JUNR. (London).—Exhibited 1801 R.A. (1).

GUIARD, MLLE.—*See* LABILLE.

GUNTHER, —.—A miniature of the Archduke Charles of Austria, signed 'Gunther, 1793,' is in the Dresden Gallery.

GWATKIN, MRS. THEOPHILA.—*See* PALMER.

GWYNN, W. (London).—Exhibited 1807–17 R.A. (12).

G.—Portraits of two children, Lady Gertrude Howard and Lady Elizabeth Howard (daughters of the 5th Earl of Carlisle)—the latter married John Henry, 5th Duke of Rutland—signed with a small G., are in the collection of the Duke of Rutland, Belvoir Castle.

G., D. D.—*See* DES GRANGES, DAVID.

G., S.—A miniature of Mrs. Rosomans Mountain, painted in 1806, signed S. G., is exhibited in the National Portrait Gallery.

HAAG, or HOOG, G.—Working in the middle of the eighteenth century. In the Rijks Museum, Amsterdam, are portraits by this artist which came from the Mauritzhuis.

HAAN.—*See* DE HAAN.

HABERT, MLLE.—*See* HERBELIN.

HACKNISCH, A.—Exhibited 1850 R.A. (3). Evidently the same as Hähnisch, q.v.

HÄHNISCH, A. (London),—Exhibited 1851–69 R.A. (18). Probably a Prussian. His exhibits include several portraits of Prussian Royalty, and in 1863 he gives Berlin as his address.

HAIG, —.—A miniature thus signed, of Anthony Blake of Menlo Park, Co. Galway, dated 1765, was sold at Sotheby's 12th May, 1921. It may be assumed that this artist was an Irishman, but further information about him is not forthcoming.

HAINES, WILLIAM (of Chichester).—Born 1778 ; died Brixton 1848. Painted many military officers. A full-length water colour by him of Earl Stanhope was engraved by S. W. Reynolds. Exhibited 1808–40 R.A. (57), B.I. (19), S.B.A. (7), Old Water Colour Society (3). There is a portrait of Lord Strangford by him in the rooms of the Society of Antiquaries, but it is poorly painted, and hot in colour.

HALE, MISS M. A. (London).—Exhibited 1822–25 R.A. (11), and as Mrs. Havell, q.v., 1826–28 R.A. (6).

HALES, JOHN (or HAYLS).—Died 1679. Not much is known of this artist beyond that he was a contemporary of Cooper, and is mentioned in passages of Pepys' *Diary*. Vertue records that ' Samuel Cooper, limner, tryed at oil painting ; Mr. Hayles seeing that turned to limning, and told Cooper that if he quitted limning, he would employ himself that way ; for which reason Cooper kept to limning.' Pepys recorded in his *Diary* February 15th, 1665–66 : ' Mr. Hales begun my wife's portrait in the posture we saw one of my Lady Peters, like a St. Katherine.' Pepys paid £14 for this picture, which so pleased him that he sat to Hales for his portrait, as did also his father, Thomas Pepys. The portrait of Pepys in an Indian gown, with a scroll of music, is to be seen in the National Portrait Gallery. There are portraits by him at Woburn Abbey of Col. John Russell and Lady Diana Russell ; one of Thos. Flatman, the poet, has been engraved. He copied Van Dyck's works in a masterly way. There is a drawing in the Print Room, British Museum, from a limning of his by J. Hoskins, which was owned by Col. Seymour.

HALL, ANNE.—American miniature painter. The daughter of a Connecticut physician. Pupil of Alex. Robertson. She was one of the first women members of the National Academy of New York. Miss Wharton says ' she executed some admirable work.'

HALL, JOHN. — Engraver. Born Colchester 1739 ; died London 1797. In 1756 he gained a premium at the Society of Arts. He was a pupil of Ravenel, and was employed for a time in enamel painting at the Battersea works. He became eminent as an historical engraver, succeeding Woollett in this appointment to the King. His work is careful and good.

Hall, Peter Adolf.—Born Boras, in Sweden, 1739; died Liège 1793. He was brought up to the medical profession by his father, who was Physician to the King, but at nineteen he turned his attention to the study of art, and visited the principal galleries of Europe. Settling in Paris in 1760, he was made a Member of the Académie in 1769, and enjoyed the highest reputation, to which the beauty of his work fully entitled him. Mme. le Brun termed him 'le plus fécond des miniaturistes,' and French critics give him the highest place of any painter in this manner of the eighteenth century. He painted from 80 to 100 portraits per annum, for which he was paid large prices—up to 50 livres apiece (1,200 francs)—but he left his family in need, being reckless in his expenditure. He fled from Paris at the outbreak of the Revolution, and died at Liège of apoplexy in 1793. He was on his way to Sweden—whither he had previously refused to return. At the Exp. 18 S., Paris, 1906, over 50 of Hall's works were shown, one of unusual size and exquisite quality was 'a lady seated in a park, *en déshabille du matin*.' It was sold at the Mühlbacher sale for 60,000 francs, and is the property of Mme. C. de Polès. 'A Girl,' by Hall, sold at Christie's (Sir J. Scott sale, June 1913), fetched £115. Another delightfully tender work was a portrait of la Comtesse Helflinger, which belonged to Cognac; this also fetched a high price. Hall was a friend of the Swedish painter Roslin. He was also an admirer of Greuze. He painted with equal facility in oils and in pastels. In the *Mercure* of 1779 there is an appreciation of Hall which is so just that an extract may be given: 'Tous les portraits de M. Hall . . . sont de la plus grande beauté, ils sont traités d'une tout autre manière que celle que les peintres en miniature ont coutume d'employer, on n'y voit point la fatigue du pointille, rien de gêne, rien de laborieux, la touche est libre et la manière large comme celle d'un peintre d'histoire—M. Hall peut-être regardé comme le Van Dyck de la miniature.' In the Wallace collection there are a score of pieces attributed to Hall, of which perhaps the most remarkable is a group of his wife, her sister, and daughter. This was bought by Sir Richard Wallace at the Allègre sale for 19,000 francs, it is dated 1776. Another, reckoned one of the painter's masterpieces, described in Phillips' Hertford House catalogue as a

supposed portrait of the Misses Gunning, is, as he surmises, two French ladies. Both these are reproduced in Foster's *Miniature Painters, British and Foreign*, vol. ii. Hall's portrait of Princess Lamballe in the Jones collection, Victoria and Albert Museum, is noteworthy. It is faded, but very sweet and refined; the drawing of the drapery, bust and hands all first rate; the blues in shadows have 'pushed.' Mention is made of a portrait of Louis XVI when Dauphin, sent to Marie Antoinette—for which Hall received 2,664 francs. This was set in a box of brilliants costing over 75,000 francs—an illustration of the extravagant sums paid for snuff-boxes at this period. There are over 20 examples of Hall in the Wicanders collection, of which one, representing the artist himself, is very striking and noteworthy.

Hallé, Noël.—Born Paris 1711; died 1781. A gentleman of the time of Louis XIV, signed and dated, by this artist, was shown at the Brussels Exhibition, 1912, belonging to M. and Mme. Feuillet of Paris. He was received in the Académie in 1748, became Professor in 1755, and Rector in 1781.

Hallen, Maria (London).—Exhibited enamel 1829 R.A. (1).

Halpen, —.—Born Ireland. Was the son of Patrick Halpen, an engraver. He studied in Dublin Academy, and then started as a miniature painter; not succeeding, he took to the stage; again unsuccessful, according to Redgrave, he came to London, and turned portrait painter. Several Halpens were exhibited at R.A. from 1845 to 1868—principally landscape sketches.

*Hals, Franz.—Born Antwerp 1580 or 1581; died at Haarlem 1666. The famous Dutch portrait painter. A miniature of a man in black costume was shown at the Brussels Exhibition, 1912, as the work of this eminent painter.

Halton, E. W. (London).—Exhibited 1848 R.A. (1).

Hamburger, C. (London).—Exhibited 1830–35 R.A. (8).

Hamelin, Mme.—Born about 1790; died about 1833. French; early nineteenth century. A portrait of a lady in the costume of the 1st Empire is in the Wallace collection. A very similar portrait belongs to the Duke of

Portland, and is accepted as a portrait of the Empress Joséphine. It was formerly attributed to Augustin, was exhibited at the Grafton Gallery, and, according to the Welbeck catalogue, bears a close resemblance to 3 portraits ascribed to Daniel Saint which were shown at the Brussels Exhibition, 1912, by the Duke d'Urach and others.

HAMILTON, HENRY THOMAS (London).—Exhibited 1812–13 R.A. (2).

HAMILTON, HUGH DOUGLAS, R.H.A.—Born Dublin about 1734; died 1806. There was a crayon of Lady Lucan by him shown at the Loan Exhibition, Kensington, 1865, and he had many eminent sitters. He commenced his career as a crayon painter, and his likenesses were pleasing and good, his best being those of ladies. He studied at the Academy House, Dublin. On his removal to London he secured the patronage of George III and his Queen. Going to Italy, he remained there 12 years, and there adopted oil painting at the instigation of Flaxman. He then practised oil painting with great success, both in historical subjects and portraiture.

HAMILTON, M. (London).—Exhibited 1839 R.A. (2).

*HAMILTON, MISS MARIA (afterwards MRS. BELL and LADY BELL).—Described as an honorary exhibitor. She exhibited 1807–49 R.A. (32), B.I. (5).

HAMILTON, T.—Flourished end of eighteenth century. Examples by him, dated 1767, were shown at the Loan Exhibition, Kensington, 1865—portraits of ladies, lent by Mr. R. H. Soden Smith.

HAMILTON, WILLIAM, R.A.—Historical painter. Born Chelsea 1751; died Soho 1801. He was a constant exhibitor at R.A. from 1774 to 1801; designed for Boydell's *Shakespeare*, and was much employed as a book illustrator, but his historical art was poor. There was a miniature of Mrs. Siddons by him in the R.A. Winter Exhibition of 1879. He sometimes worked in crayons.

HAMM, —. (French (?); commencement of the nineteenth century).—A portrait of a Spanish grandee, dated 1809, thus ascribed, was sold at the Mimeral sale.

HAMMOND, MRS. (London).—Exhibited 1810–26 R.A. (18).

HANDASYDE, CHARLES (London).—Enamel and miniature painter. Practised towards the end of the eighteenth century. In 1765 he gained the Society of Arts premium for an historical enamel. Exhibited 1760–76 S.A. (10), F.S.A. (4), and in 1776 R.A. (1).

HANS, LOUIS.—Born Paris 1615; died there 1658. Was a portrait miniaturist to the Court of France.

HANWELL, W. (London).—Exhibited 1809 R.A. (1).

HARDEN, SILVESTER.—Exhibited 1767–83 S.A. (1), F.S.A. (2). No doubt the same man as Sylvester Harding, q.v.

HARDIE, R. (London).—Exhibited 1810–26 R.A. (15).

HARDING, FREDERICK (London).—Exhibited 1825–57 R.A. (38), S.B.A. (10).

HARDING, GEORGE PERFECT, F.S.A. (London).—Son of Sylvester Harding. Copied many portraits in water colour for historical works. Exhibited 1802–40 R.A. (20), S.B.A. (2).

HARDING, H. (London).—Exhibited 1823–25 R.A. (9).

HARDING, SYLVESTER.—Born Newcastle-under-Lyme 1745; died London 1809. Leaving his uncle's trade of hairdresser, to which he was put when 10 years old, he was not heard of for several years; he then joined some strolling players, but without success. In 1775 he began to practise miniature painting in London, and also engraved portraits for illustrations of Shakespeare. Edward Harding, the engraver, and George Perfect Harding, the water-colour painter, were sons of his. Exhibited 1776–1802 R.A. (23), F.S.A. (3).

HARDING, THOMAS.—There was a miniature of Mrs. Siddons, thus assigned, at the Loan Exhibition, Kensington, 1865.

HARDING, W.—Painted between 1820 and 1830. Mr. Stuart Ord Mackenzie has a miniature signed by him, and with '114, New Bond Street, 1823' written on it.

HARDY.—*See* LE HARDY.

HARDY, C. (London).—Exhibited 1806–10 R.A. (5).

HARGREAVES, G. (Liverpool).—Son of Thos. Hargreaves. Joined S.B.A. Exhibited 1824–34 S.B.A. (7).

HARGREAVES, THOMAS.—Born Liverpool 1775; died 1846. He began miniature painting at an early age; became articled assistant to Sir Thos. Lawrence, and for some years worked in oils; his health failing, he returned to Liverpool, where he met with much encouragement as a miniaturist. He joined S.B.A. at its foundation. His association with Liverpool, where his father was a draper, no doubt accounts for very interesting portraits of the Rt. Hon. W. E. Gladstone and his sister as children, one of which is reproduced in Foster's *British Miniature Painters*. Exhibited 1798–1843 R.A. (11), S.B.A. (9). Three of his sons succeeded him as miniature painters, and Mr. Whitehead had a miniature of Miss Duncan, afterwards Mrs. Davidson, the actress, signed 'J. Hargreaves.' There is a small example by Thomas Hargreaves at the Victoria and Albert Museum.

HARGREAVES, W.—Born Liverpool. Exhibited 1813 R.A. (1).

HARLOW, GEORGE HENRY.—Born 1787; died 1819. Pupil of Sir Thos. Lawrence. Small crayons by him were shown at the Loan Exhibition, Kensington, 1865. A portrait of Lord Byron was painted by Harlow in 1815, and given by the poet to his friend R. B. Hoppner; this realised £32 at the Wellesley sale, but other works in pencil fetched but small sums. A portrait of the artist, belonging to Mr. M. H. Spielmann, was shown at the British Empire Exhibition, 1924.

HARP.—*See* VAN HARP.

HARPER, JOHANNES.—Born Stockholm 1688; died Potsdam or Vienna 1746.

HARPER, T. (London).—Exhibited 17 or 18 portraits—miniatures—at the R.A. between 1817 and 1843.

HARRISON, J. (London).—Exhibited 1784–93 R.A. (5).

HARRISON, J. (York).—Exhibited 1846–65 R.A. (28).

HÄRSTEDT, JOHAN MAGNUS (Swedish).—Born 1781; died 1841. In the National Museum, Stockholm, and in the Wicanders collection this artist is represented by examples bearing the signature I. H.

*HART, SOLOMON ALEXANDER (London).—This Jewish artist was a prolific exhibitor at the Royal Academy, of which he was elected an associate in 1835, and a full member in

1839. He exhibited some 120 subjects of a biblical and historical character, together with portraits of Jewish celebrities. He was not a miniature painter, but a good miniature of Frederick, Duke of York, in blue coat, was sold at Christie's (with another of Queen Charlotte), May 15th, 1906, for £4 10*s*.

HARVEY, JANE (eighteenth century).—Lord Hothfield owns a portrait of Miss Harvey, a poetess, supposed to be the work of her sister, Jane Harvey, who was, according to the catalogue, a pupil of Plimer, and daughter of John Harvey of Sunderland, and a miniature painter of some local repute in the north of England.

HARVIE, J. S. (Edinburgh).—Exhibited 1811 R.A. (1).

HASLEM, JOHN (London).—Exhibited enamels 1836–65 R.A. (37), S.B.A. (14).

HASSEL, WERNER.—German enamel painter.

HASSEL, WILLIAM.—Practised in miniature and oil towards the end of the seventeenth century. John Smith mezzo-tinted a portrait by him in 1707 ; George Lambert was his pupil. 'Known,' says Horace Walpole, 'only to the industry of Mr. Vertue.' He painted miniatures about 1685, one being of Mr. Hughes, author of the *Siege of Damascus*.

HATFIELD, W.—An enameller. In the Ashmolean Museum, Oxford, is a work by this artist dated 1780. There is a miniature of Prince Charles Edward Stuart reported to have been painted by him.

HATTON, E. W. (London).—Miniatures by him were shown at the Loan Exhibition, Kensington, 1865, and at the Dickinson Loan Exhibition, 1880. He contributed portraits 1845–82 R.A. (29).

HAUGHTON, MOSES.—Enameller. Born Wednesbury 1734 ; died Ashtead 1804. Was employed in a Birmingham manufactory ; trying art, he produced some good work, excelling in still-life—dead game, etc. Exhibited 1788–1804 R.A. (13).

HAUGHTON, MOSES.—Born Wednesbury 1772. Nephew of the preceding Moses Haughton. He came to London, and was a pupil of Stubbs, and a student at R.A. Schools. He became a portrait painter, and practised chiefly in

miniature, in which he showed vigour, and his likenesses were marked by great character. He was a friend of Fuseli. Haughton contributed 86 miniatures to R.A. between 1808 and 1848.

HAÜRN, MRS.—Exhibited 1775 S.A. (3).

HAVELL, MRS.—*See* HALE, MISS M. A.

HAWKINS, HENRY (London).—Member of S.B.A. Exhibited 200 works at S.B.A. between 1820 and 1881, also at the R.A. and elsewhere.

HAY, MISS J. (London).—Exhibited 1797–1812 R.A. (21), B.I. (2).

HAY, JOHN.—Pupil of Cosway. Exhibited 1768–1800 R.A. (4), S.A. (7), F.S.A. (4).

HAY, W. (Plymouth).—Exhibited 1787–97 R.A. (16).

HAYDT, TH.—A miniature of the Empress Marie Louise and the King of Rome was sold at Sotheby's on May 12th, 1921, thus named.

HAYES, EDWIN, R.H.A.—A portrait of a lady by this artist belonged to Mr. George Prescott.

HAYTER, MISS A. (London).—Exhibited 1814–30 R.A. (14).

HAYTER, CHARLES.—Born 1761 ; died 1835. Practised about the beginning of the nineteenth century in crayons and miniature, and was esteemed for the correctness of his likenesses. His portraits were pleasing, though weak in drawing. He wrote on perspective, and exhibited miniatures for nearly half a century at R.A. (for the last time in 1832), and also S.B.A. His exhibits at the Academy alone number over 200. He worked in conjunction with F. A. Tilt at Messrs. Dickinson's studios in New Bond Street. There were three examples by him in the Wellesley collection.

HAYTER, SIR GEORGE, KNT.—Portrait and history painter. Born 1792 ; died 1871. Was son of Charles Hayter. When very young he was admitted as a student at R.A. Was rated as a midshipman in 1808, but returned to painting the following year. He was appointed miniature painter in 1815 to H.R.H. the Princess Charlotte, a portrait of whom, the property of S.A.R. la Comtesse de Flandre, was shown at the Brussels Exhibition, 1912. He went several times to Italy, painted large portrait groups, and

frequently exhibited at the R.A., but was never admitted as a member. On the accession of Queen Victoria in 1837 he, succeeding Sir David Wilkie, was appointed her portrait and history painter, and painted a large picture of her coronation. In 1842 he was knighted. His art is distinctly mediocre.

HAYTER, JOHN.—There was a portrait by him, in crayons, of Lady Georgiana Spencer and her son, Lord Althorp, dated 1838, shown at the Loan Exhibition, Kensington, 1865.

HAZLEHURST, THOMAS.—Practised at Liverpool in the last half of the eighteenth century. His earliest works are dated 1760, and he exhibited at the Liverpool Exhibition up to 1818. His miniatures are clever, and highly finished, and are often signed T. H. A portrait of an unknown gentleman by him was exhibited at the British Empire Exhibition, 1924.

HAZLITT, JOHN.—Born Wem in Shropshire 1767 ; died Stockport 1837. He came to London shortly before 1788, and exhibited 126 works at R.A. and 7 at B.I. till 1819, confining himself exclusively to miniature painting. A few of his later works were in oil, and there is one by him in this medium of Joseph Lancaster in the National Portrait Gallery. William Hazlitt, the author and critic, was his younger brother. Coleridge and William Hazlitt were intimate friends. A portrait of the poet by John Hazlitt, dated about 1794, fetched £14 at the Wellesley sale ; another of Miss Margaret Hazlitt realised £26.

HAZLITT, W. (London).—Exhibited 1802–5 R.A. (2). *See also under* JOHN HASLITT.

HEAPE, MISS M. (London).—Exhibited 1821–23 R.A. (8).

HEAPHY, MISS ELIZABETH, afterwards MRS. H. J. MURRAY (London).—Exhibited 1834–43 R.A. (12).

HEAPHY, MISS M. A., afterwards MRS. W. MUSGRAVE (London). —Exhibited 1821–32 R.A. (26).

HEAPHY, THOMAS (London).—Appointed portrait painter to H.R.H. the Princess of Wales in 1802. Exhibited 1797–1836 R.A. (53), of which the larger proportion were portraits. Apparently Miss Elizabeth and Miss M. A. Heaphy were sisters, and daughters of Thomas Heaphy,

the same address, St. John's Wood Road, being given in each case. There was a poor miniature of the 1st Duke of Wellington lent to the Guelph Exhibition by Mr. H. Weigall, ascribed to Heaphy, Senr.

HEERE.—*See* DE HEERE.

HEIDEMANNS, H. P. (London).—Exhibited 1845–64 R.A. (5).

HEIGEL, FRANZ NAPOLEON.—German painter of a portrait of Baroness v. Kramer.

HEIGEL, JOSEPH.—Born Munich 1780; died Paris 1837. Exhibited 1817–37. A miniature by this artist was shown at the Brussels Exhibition, 1912, and an example of his work (portrait of a young woman) executed in 1825 was sold at the Mimeral sale. A portrait of Louis, King of Bavaria, signed J. Heigel, was shown at the Dickinson Loan Exhibition, 1885, the property of Sir Philip Rose.

HEIGHAM, J. W.—An enameller; flourished 1828.

HEIGHWAY, R.—Was an occasional exhibitor at R.A. between 1787 and 1793, sending miniatures and rustic subjects. He practised in London, Shrewsbury, and Lichfield. Some very clever miniatures on glass, painted on the reverse, are attributed to him. *See also* HIGHAWAY.

HEINS (or HEENS), D.—A German who settled at Norwich, and practised there during the middle of the eighteenth century. He etched and mezzotinted some indifferent plates. There was a carefully finished miniature in oils by him of the poet Cowper's mother in the National Portrait Exhibition, 1868. Exhibited 1768–79 S.A. (3), F.S.A. (1).

HEINS, JOHN.—Born Norwich 1740; died Chelsea 1771. Son of the above. Apprenticed to a stuff manufacturer, but adopted his father's profession. He painted portraits in oils and miniature, but his chief excellence was in etching.

HEINSIUS, J. E.—An excellent German artist, born at Weimar, who worked at the Court of Louis XV, and painted Louis' daughters 'les Mesdames.' He spent most of his life in France, and in 1782 he exhibited portraits of the Spanish Royal family at the Salon de la Correspondance. There were several works by him exhibited at the Exp. 18 S., Paris, 1906, uniting finish and breadth.

HEINSOR, —.—Mr. Whitehead had a portrait of a lady thus signed. Query, Heinsius, q.v.

HELAND, MARTIN RUDOLF.—Swedish engraver and designer. Born 1765; died Stockholm 1814. He was a pupil of John Frederick Martin, and studied in Paris.

HELST, B. VAN DER.—*See* VAN DER HELST, B.

HEMING, MRS. MATILDA.—Exhibited 1847–55 R.A. (4).

HENARD, M.—Exhibited 1785–1800 R.A. (17), mostly portraits of foreign titled people. He was living in Wells Street, London, in 1785. There was a portrait of a woman, dated 1781, lent to the Brussels Exhibition, 1912, by the Baroness Lambert de Rothschild, signed F. Hénard, and Mr. J. Whitehead lent portraits of the Marquis and Marquise de Noailles to the Burlington Fine Arts Club Exhibition, 1889, signed C. Henard. Probably these were all by the same person.

HENDERSON, J.—Exhibited 1783 S.A. (3), 1782 Free Society of Artists, 'portrait on ivory.'

HENDERSON, P. (London).—Exhibited 1799–1829 R.A. (62). He painted fruit and flowers in his earlier days (1799–1810), and a portrait of Mrs. Siddons in 1812.

HENDERSON, ROBERT.—Born Dumfries 1826; died 1904. Was apprenticed to a wood-carver. Having a taste for drawing, he became a self-taught miniature painter, and worked for, and in conjunction with, Messrs. Dickinson, formerly of 114 New Bond Street, for over thirty years. He painted a large number of the aristocracy, and the miniatures given by King Edward VII at his coronation to the maids of honour were his work. His portraits are marked by careful finish and close truth to nature. He exhibited at the R.A. from 1883 to 1895, contributing over 60 works.

HENHAM, J. (Glasgow).—Exhibited 1810–13 R.A. (4).

HENNARD, MLLE. H. DE BRISSAC.—A portrait signed 'H. Hennard, 1788,' was sold at Christie's, Hawkins sale, 1904, bought by Sir T. Sinclair for £21. Another portrait, signed H. H., dated 1783, fetched 2 guineas only.

HENNEL.—A miniature of a lady in a white dress was sold at Christie's, from Lord Wharncliffe's collection.

HENRI, or HENRY (French).—Eighteenth century painter; contemporary of Mme. Guiard.

HENRICHSEN, JOHAN GEORG.—This Swedish artist was born 1707; died Stockholm 1779. Portraits of King Gustaf III and his Queen, Sofia Magdalena, are in the Wicanders collection, but appear to be very mediocre work.

HENSHAW, MISS EMILY.—Exhibited 1839 R.A. (1).

HERAULT, ANTONIA.—Died Paris 1695. A clever artist, and employed at the French Court to copy in miniature works of the great masters.

HERBELIN, MME. JEANNE MATHILDE (*née* HABERT) (French).—Born at Brunoy, Seine et Oise, 1820; died 1901. Pupil of her uncle Belloc. Exhibited at the Salon between 1840 and 1857. She painted many nineteenth century notables, including the Empress Eugénie, Guizot, Rosa Bonheur, Delacroix, Dumas *fils*, etc. Lord Hothfield owns a portrait of Lady Tufton by this artist, dated 1854. Some of her work is to be found in the Luxembourg Museum.

HERBST.—Exhibited 1800 R.A. (2).

HERBST, MISS.—Exhibited 1801 R.A. (1).

HERMANN.—A miniature thus signed, and dated 1839, was shown at the Loan Exhibition, Kensington, 1865.

HERMANN, JOSEPH.—Born 1735; died 1790. He gave up the study of theology and philosophy for art. Copied Holbein, and later, at Rome, Carlo Maratti.

HERON, E.—Flourished 1705–25. In Dr. Williamson's collection are portraits of James II and Mary of Modena, both signed, and dated 1721.

HERTOCKS, A.—Engraver. Born in the Netherlands. Practised in London towards the middle of the seventeenth century, his chief works being dated between 1626 and 1659. He engraved portrait frontispieces for booksellers in a hard, stiff manner. There are miniatures by him, and one of Mrs. Cromwell, mother of the Protector, signed 'AH,' was shown at the Loan Exhibition, Kensington, 1865. His works are valued for their rarity alone.

HERVÉ, C. (London).—Exhibited 1803–16 R.A. (9).

HERVÉ, C. MARGARET (London).—Exhibited 1800 R.A. (1).

HERVÉ, C. S. (London).—Exhibited 1828–58 R.A. (28). He painted several foreigners of distinction.

HERVÉ, F. (London).—Exhibited 1818–40 R.A. (29).

HERVÉ, H. (London).—Exhibited 1813–43 R.A. (10). There appears to have been a large family of Hervés working in the West End of London from 1300 to 1858, the earliest record being of Mrs. C. Hervé, 1800, and C. Hervé, 1803. Probably C. S. Hervé, F. Hervé, and H. Hervé were sons of C. and Mrs. Hervé, as they give the same address. It may be noticed also that there is a Mrs. Hervé de la Monnière, who gives the same address as F. Hervé, and exhibited in the Academy 1837 a portrait of Master Victor Hugo.

HERVÉ, J. J.—A lady in a white dress, signed, and dated 1806, was sold at Christie's, May 15th, 1906, with another, for £4 10*s*.

HERVÉ, P. (London).—Exhibited 1802–20 R.A. (11).

HERVÉ DE LA MONNIÈRE, ROSA (London).—Exhibited 1837 R.A. (1). *See* HERVÉ, H.

HERVIER.—Lived in Paris from 1810 to 1820. A pupil of David and Aubry. Painted Napoleon—an allegory—which was sold at the Mimeral sale.

HESSE, HENRI JOSEPH.—Born Paris 1781; died in 1849. Pupil of David and Isabey. Lived in France. This artist was represented at the Brussels Exhibition, 1912, by a signed miniature of a lady, the property of the Prince de la Moskowa.

HEWETT, G. (London).—Exhibited 1823–25 R.A. (2).

HEWSON, STEPHEN (London).—Exhibited 1775–1805 R.A. (52), S.A. (18), F.S.A. (16).

HEYDE.—An artist thus named is represented at the Hermitage, Petrograd.

HIBBERT, MISS (London).—Exhibited 1836–40 R.A. (8), S.B.A. (2).

HIGHAWAY.—Flourished first half of the nineteenth century. Painted miniatures on glass, using the reverse for an apparently rude painting which had a good effect when seen on the other side. A portrait of a girl painted in this manner was shown at the Loan Exhibition, Kensington, 1865. Probably the same as HEIGHWAY, R., q. v.

HIGHAM, J. W.—His first contributions were from Norwich, afterwards from London. Enameller. A copy of a Sir Joshua Reynolds—the property of the Baroness Burdett-Coutts—was shown at the Dickinson Loan Exhibition of

Miniatures, 1880. He exhibited 1821–35 R.A. (17), S.B.A. (12).

Higs, R. (London).—Exhibited enamels 1786–96 R.A. (11).

Hill, Diana.—Exhibited 1785 R.A. (3). An honorary exhibitor. A pleasing miniature, late eighteenth century, of a young lady, was lent to the Victoria and Albert Museum 1908 by Mr. W. L. Crake, and a miniature of Mr. Harriott, signed 'D. H. 1791,' was sold at Sotheby's 17th December, 1920. The Earl of Dartrey exhibited a miniature of a gentleman, dated 1798, at the Guelph Exhibition.

Hill, Frederick Jacob.—Born Darmstadt. His works, amongst which is a portrait of Princess Louise of Hesse, are influenced by Hall, q.v.

Hill, Mrs. H.—Several miniatures by this lady were shown at the Loan Exhibition, Kensington, 1865, one being dated 1788. They were painted in India.

Hill, J.—Flourished 1775–91. Very little is to be gleaned about this artist, whose name first appears in the Exhibition of the Society of Artists in 1775, when he contributed 4 miniatures. Two years later we find it on a frame with 4 miniatures ascribed to 'Hill Junior, 18 Fleet Street.' In 1779 a frame in which 4 miniatures and a portrait of Mr. Edward, architect in Wales, appear, was contributed to the R.A. by T. J. Hill of the same address. Subsequently other portraits were exhibited by J. Hill, 9 Camomile Street, Bishopsgate, and the last entry (in 1791) is 'A Portrait of a Flemish Country-woman.' His work was represented at the Brussels Exhibition, 1912, by a very fine miniature of a man in a red coat, signed 'Hill,' and dated 1787, engraved on the back of which is 'Sir Peter Burrell, Bart., first Baron Gwydyr, 1796. Nat. 1754. obt. 1820, by J. Hill, 1787.' In the catalogue of that exhibition it is remarked that his work was not generally of a superior quality, but he had '*des moments de maîtrise*,' and this piece is certainly one of those exceptions. It is painted on a pale greenish background, against which the scarlet coat, white vest, and powdered wig tied with black ribbon, tell with great effect. It belongs to Lord Hothfield. From the fact that Lord Gwydyr's title is derived from Gwydyr, County Carnarvon, and that the only named portrait by Hill in the Academy was 'Mr. Edwards, Architect in Wales,'

it may be conjectured that Hill was of Welsh extraction. A portrait of a woman was also shown at Brussels ascribed to 'Hill'—simply—it belonged to the Grand Duke of Baden.

HILLIARD, LAWRENCE.—Only son of Nicholas Hilliard, who followed his father's profession, and enjoyed the patent granted by King James I until its expiration. There is a warrant of the Council, dated 1624, extant, ordering the payment of £42 to Lawrence Hilliard for five pictures 'by him drawn.' Probably this privilege was a source of emolument to the Hilliard family (Lawrence had several children), and gave them control over the engravers and print-sellers of the period to whom licences were granted. Simon de Passe was employed by them in engraving small plates of the heads of the Royal family. Earl Beauchamp owns examples by this artist. One, a portrait of a man aged 26, dated 1593, was exhibited at the Brussels Exhibition, 1912. An excellent portrait of a man aged 57, clearly signed L. H., and dated 1639, was in the collection of Mr. Fairfax Murray.

HILLIARD, NICHOLAS.—Born at Exeter; it is sometimes said, in 1547—it was probably 1537 (see Foster's *Miniature Painters, British and Foreign*, where the discrepancies in the dates generally given of his birth are discussed). He may be termed our first native miniature painter. He was also a goldsmith and jeweller. Appointed limner to Queen Elizabeth and James I. He painted the Virgin Queen several times. Two of these portraits are in the Victoria and Albert Museum, one in a jewelled case, and the other on a playing card in the Jones collection. Hilliard was a pupil of Holbein, whose manner he says he imitated. He died in 1619. There is a remarkable example of Nicholas Hilliard in the Salting collection, Victoria and Albert Museum, representing a young man leaning by a tree over which white roses grow; he is full-length; hatless; in white hose and black cloak, worn hussar-fashion over his left shoulder; a white doublet crossed with black and gold; his left arm is dropped out of sight; his right rests on his heart. The miniature is inscribed '*Dat pœnas laudata fides.*' From the Wellesley collection a drawing of Queen Elizabeth, in silver point and pencil, stated to closely resemble the design for the Great Seal of Elizabeth,

sold for £20. There are also 5 examples in the Earl of Radnor's collection at Longford Castle—one of Elizabeth, and 4 inferior ones. A portrait of Queen Elizabeth by Nicholas Hilliard sold at Christie's, May 21st, 1914, fetched £336.

HINCKS, WILLIAM.—Born Waterford. Was apprenticed to a blacksmith. Was self-taught, and practised towards the end of the eighteenth century. Coming to London, he designed some illustrations for Tristram Shandy. Exhibited 1781–97 R.A. (23), F.S.A. (1).

HINTON, G. (London).—Exhibited enamel 1841 R.A. (1).

HIRSCHFOGEL, AUGUSTINE.—Born Nuremberg 1506; died 1566. Son of a glass painter. He worked in enamel, and was an engraver; he drew landscape better than figures.

HOADLEY, MRS.—*See* CURTIS.

HOADLEY, PETER.—In the catalogue of the Rijks Museum, Amsterdam, mention is made of a son of Sarah Curtis (q.v.), the artist who had married Benjamin Hoadley, Bishop of Winchester. This artist is stated to have died young, on his travels, in the environs of Hoorn.

HOBDAY, WILLIAM ARMFIELD.—Born Birmingham 1771; died London 1831. Evincing an early talent for drawing, he was placed under an engraver, but did not like the art, and commenced as a miniaturist. He exhibited 103 examples at R.A. 1794–1830. Coming to London, he met with much encouragement, but rushed into extravagant living. He went yearly to Bristol and Bath, and practised at the former city for 14 years. He died a bankrupt.

HOCH, JOHANN JAKOB (1750–1829).—In the sale of the Wellesley collection a portrait of a young man, signed and dated 1787, by this man, fetched £3 5*s*.

*HODGE, —. (London).—Exhibited 1765–75 S.A. (7), F.S.A. (3). An honorary exhibitor.

HODGES, CHARLES HOWARD (London).—Exhibited 1768–83 S.A. (1), F.S.A. (1).

HOET, JOHN.—A plumbago, dated 1673, of a gentleman, thus signed, fetched £8 at the Wellesley sale.

HOFFMAN, MRS.—*See* SARTORI.

HOFLING, SALOMON (Swedish).—Born 1778(?); died at Stockholm 1827. An indifferent portrait of an unknown lady, signed 'Hofling, 1818,' is in the Wicanders collection.

HOFNAAS, LORENZ (German; eighteenth to nineteenth century).

*HOGARTH, WILLIAM.—Born London 1697; died 1764. Hogarth is of course not reckoned a miniaturist at all, though the delicacy of some of the heads in his groups, or 'conversation pieces,' as they were called, show his powers in this direction. According to a writer in the *Athenæum*, Hogarth, on his marriage in 1729, made it his profession to paint 'in small,' and his own likeness in the National Portrait Gallery is instanced. This measures, however, 15in. by 14in., or thereabouts. Fortunately he applied his brush to subject compositions, which have secured for him lasting fame. Mention may be made of two miniatures ascribed to Hogarth—one of Sir R. Walpole, shown at the 'Old Masters,' R.A. 1879, belonging to Mrs. Alfred Morrison; and an interesting portrait of Handel, belonging to Lord Carlisle, shown at the Dickinson Loan Exhibition; and there was a portrait in oils of Miss Hogarth, by her brother, exhibited at Brussels, 1912, by Mr. C. Newton Robinson.

HOLBEIN, HANS, THE YOUNGER.—Born Augsburg about 1495 or 1498; died 1543. The eminence of Hans Holbein, the younger, in various branches of Art, more particularly in portraiture, and his association with Henry VIII, through the influence of Sir Thomas More (to whom he came with a letter of introduction from Erasmus), are well known, and so many volumes have been written on the subject, that any lengthy notice of him seems superfluous in this work. He was born, as we have seen, at the end of the fifteenth century, and died in London, probably of the Plague, in 1543. The date of his death has only been determined within the last few years. It was long supposed to have been later, with the result that a great many pictures were attributed to him which were undoubtedly painted after his decease. The reputation of Holbein does not rest upon his miniatures. The late Mr. Wornum, who wrote a *Life of Holbein*, disputed his having painted them, but we have Van Mander's explicit statement that 'He (Holbein) worked equally

well in oil and water colours : *he painted also miniatures of a special excellence*, which last Art he learned from one Master Lucas then in London, whom, however, he soon surpassed.' Other contemporary testimony to the skill of Holbein as a 'limner' could be given, and there can be no doubt that he was recognised as an eminent painter of miniatures. The exquisite delicacy and minuteness of well authenticated examples show how well deserved was the reputation which he enjoyed. In the Royal collection at Windsor there are 5 or 6 works which are admitted to be by Holbein, and these have been reproduced in various works by the present writer. As to their authenticity, there is an entry in Van Der Doort's catalogue which says they were 'done by Hans Holbein, given to the King by Sir H. Vane.' Van Der Doort was the Keeper of the Pictures to Charles I. There is a fine portrait of Mrs. Pemberton in the Pierpont Morgan collection, for which a great price was paid. Walpole owned a portrait of a natural son of Henry VIII, inscribed 'Henry Duck (*sic*) of Richmond *Ætatis suae* 15.' This was formerly in the Sackville Bale collection, and represents a young man in a night-cap who died at the age of 18. There are also 2 interesting portraits of Holbein himself accessible—one in the Duke of Buccleuch's collection, on card, representing him middle-aged, in a black dress and cap, with dark whiskers and short beard. He holds a pencil in his right hand, and looks at the spectator with a penetrating glance. It is inscribed '*Ætatis suae* 45,' is about 1½in. in diameter, circular, and on a blue background. There is a replica of this in the Wallace collection which is catalogued as Holbein's work. Finally, mention may be made of the example in the Salting bequest at the Victoria and Albert Museum. This is a copy from the well-known portrait of Ann of Cleves, in the Louvre. It is in body colour, a little inclined to opacity, the face wears a demure expression, but is not unpleasing, and somewhat resembles the famous picture of the Duchess of Milan.

HOLDEN, MISS LOUISA JANE (London).—Exhibited 1840–43 R.A. (6).

HOLLAND, P. (London).—Exhibited 1781–93 R.A. (7).

HOLLANDA, FRANCISCO and ANTONIO DE.—*See* DE HOLLANDA.

*Hollar, Wenceslaus.—Engraver. Born Prague 1607; died London 1677. At Windsor there is a miniature which long passed for Catherine of Aragon, but the following inscription has been found on the back of it: 'Anna Roper Thomæ Mori filia W. Hollar pinxit post Holbeinium 1652.' A painting in oils, of a lady standing by a table, by W. Hollar, was shown at the Brussels Exhibition, 1912, by Mr. Pfungst. In the Wellesley sale a plumbago of Edward VI by Hollar, after Holbein, realised 10 guineas, and a pen and ink drawing of Amalia of Solmo, Princess of Orange, grandmother of William III, £10.

Hollier, Jean François.—Born Chantilly 1780; died Paris 1845. He exhibited at the Salon from 1802 to 1831. His portraits, which were of large size, on ivory, were much esteemed. He studied in the studios of David and Isabey. In the Pierpont Morgan collection is a portrait of the infant Duchess of Parma by him, and he was represented at the Brussels Exhibition, 1912, by a (presumed) portrait of Mlle. Duchesnois.

Hollins, John, A.R.A.—Born Birmingham 1798; died London 1855. He came to London in 1822, practising in oil, and occasionally miniature. In 1825 he went to Italy for 2 years. On his return, he contributed largely to the R.A. Exhibition from 1829 to 1855 (73), the greater part of his contributions being portraits. His work is marked by good colour and drawing.

Holmes, James (London).—Born 1777; died Shropshire 1860. Was apprenticed to an engraver. In 1813 joined the Water Colour Society, which he left in 1822. He first exhibited at R.A. in 1819, and contributed portraits and portrait groups for many years. He was one of the founders of the S.B.A., to whose exhibitions he contributed largely. He excelled in miniature. Lord Byron sat to him in 1816. A portrait of Lord Wharncliffe was shown at the Guelph Exhibition, and he had many distinguished sitters. His works were good in colour, and generally carefully finished. He had, besides, great musical talent, and became a favourite of George IV, being in the habit of joining in both singing and playing with the King. Exhibited 1798–1849 R.A. (18), S.B.A. (142), Old Water Colour (32), New Water Colour (1), B.I. (3).

*Home, Robert.—Born 1751 ; died 1834. Portrait painter. Pupil of Angelica Kauffmann. He painted Indian subjects. In the Wellesley sale a small portrait of the Duke of Wellington, in pencil and sepia, by this artist, drawn in India about 1804, fetched £12. He is not to be reckoned a miniature painter.

Hone, Horace, A.R.A.—Born 1755 ; died 1825. Was the eldest son of Nathaniel Hone, R.A. He practised occasionally in crayons and water colours, but principally in miniature and enamels, which he exhibited in the Academy from 1772–1822, contributing 158 examples. In 1779 he was elected an A.R.A., and later, going to Dublin, he achieved great success. In 1795 he was appointed miniature painter to the Prince of Wales. After the Union he returned to London, where he commanded a large practice. Many of his works are engraved. He appears never to have achieved the reputation of his father, but a miniature by him of Lady Thurloe was sold at Christie's in 1906 for 98 guineas. A miniature by him of Andrew Thomas, Lord Blayney, the property of Sir Philip Rose, was shown at the Dickinson Loan Exhibition, 1885, and a portrait of Mr. Butler, dated 1796, realised £34 at the Wellesley sale.

Hone, John Camillus.—Died 1837. Brother of Horace Hone, A.R.A. He practised miniature painting in London and the East Indies. Exhibited 1776–80 R.A. (4), 1775–79 S.A. (8).

Hone, Nathaniel.—Born Dublin 1718 ; died 1784. Was a merchant's son who achieved distinction as an enameller, and practised other branches of art with more or less success. Coming to England at an early age, he followed his profession in various parts of the country, particularly at York, and, settling in London, became a member of the Incorporated Society of Artists, and one of the founders of the R.A. He also exhibited at the Free Society of Artists from 1760–68, contributing 37 pieces, mostly miniatures and enamels. The diploma gallery at Burlington House contains his portrait in a large black hat, by himself. He also figures in Zoffany's well-known picture, in the Royal collection, of the early Academicians. Hone's squabble with the R.A., arising out of a picture which he painted, called ' The Conjuror,' is one frequently referred

to in any account of this artist. Much of its piquancy arose from the fact that Sir Joshua Reynolds and Miss Angelica Kauffmann were said to be satirised in the picture. It is difficult to pronounce on the merits of the case, but Hone greatly resented the 'false reports,' and exhibited the picture, with many others, at 70 St. Martin's Lane. The catalogue of this exhibition, dated 1775, 'is of the greatest rarity in Academic annals.' Hone had a share of Royal patronage, and painted the lovely Misses Gunning, and other fashionables of his day. John Plott is mentioned as an assistant to the elder Hone. Several miniatures by Nathaniel Hone, and by his son Horace, q.v., were shown at the British Empire Exhibition, 1924.

Hone, T., A.R.A.—There is an artist thus named mentioned in the Kensington Loan Exhibition catalogue, and portraits of the Duke and Duchess of Leinster are ascribed to him, dated 1799, but probably Horace Hone, A.R.A., is meant.

Honthorst, Gerard Van.—*See* Van Honthorst, Gerard.

Honthorst, Willem Van.—*See* Van Honthorst, Willem.

Hooghe, Balthazar d'.—*See* D'Hooghe, Balthazar.

Hoogstraten, Samuel Van.—*See* Van Hoogstraten, Samuel.

Hook, Mrs. Eliza (London).—Exhibited 1773–86 R.A. (7), S.A. (3).

Hoorne, Mrs. (London).—Exhibited 1776 S.A. (5).

Hopkins, J. (London).—Exhibited 1791–1809 R.A. (30).

Hopkins, Thomas.—Enameller. Died 1794. Chiefly employed in enamelling jewellery, and was a contemporary of Bone.

Hopkins, W.—Exhibited a portrait at Leeds, and 1803–11 R.A. (13). He contributed these from Windsor Castle.

*Hoppner, John, R.A.—Born 1758; died 1810. This famous west-country portrait painter must not be reckoned as a miniature painter, but Mr. Wellesley owned a miniature on ivory, described as 'a study for the well-known picture of Lady Charlotte Percy,' painted in 1794, and belonging to the Duke of Northumberland. This fetched 20 guineas at his sale, when a pencil drawing of Mrs. Delany in extreme old age, a half-length, also by

Hoppner, realised £57. A miniature of Miss Beridge was shown at the Brussels Exhibition, 1912, by the same owner. In the Pierpont Morgan collection is a copy, attributed to Hoppner, of his well-known portrait of the Countess of Oxford, aged 23, in the National Gallery.

HORNEBOND, GERARD.—Born Ghent 1498; died London 1558. Was Court painter during the reigns of Henry VIII, Edward VI, and Philip and Mary. When in Henry VIII's service he received a monthly pay of 33*s.* 4*d.* Albert Durer has recorded in his diary meeting at Antwerp with a Hornebond in 1521, in company with Susannah Hornebond, q.v., then a girl of about 18, and how he gave her a florin, for she made a coloured drawing of our Saviour, of which he says 'It is wonderful that a female should be able to do such a work.'

HORNEBOND, LUCAS.—Was presumably the son of Gerard, and received a salary, according to the household books of Henry VIII, of 55*s.* 6*d.* a month. These books of the monarch contain the following entry: 'In May 1554, Item for Lewke Hornebonde, paynter, wages nil, *quia mortuus*.'

HORNEBOND, SUSANNAH.—This artist, to whom reference has been made above, is supposed to have married an English sculptor named Whorstley, and to have died, in good circumstances, at Worcester. It is very difficult to distinguish the various members of this family, whom we find named Horneband, Hornebonde, Hornebolt, Horeumbout, and Horebout. Confusion arises from the fact that no less than 19 artists of the name (most probably Hornebond, as quoted in Henry VIII's household books, was the correct one) flourished at Ghent between 1414 and 1540. If, as Mr. Nichols, in *Archæologia* has assumed, Lucas was the son of Gerard, it will be noticed that he died before his father. There was a *Margaret* of this family, who seems to have been the wife of Gerard, and mother of Luke or Lucas. She was buried at Fulham, and there is a brass to her memory in Fulham Church.

HORNEMAN, CHRISTIAN.—Born Stockholm 1765; died in the same city 1844. A Danish miniature painter, he resided in Germany, and Italy 1787–1803. In the Wellesley collection there was a portrait (Prince Rupert?) of which the ascription seems doubtful. It realised £13

at the sale. There are examples of his work, full of character, in the Wicanders collection. There is also a specimen of his work in conjunction with Heinrich Ploetz, shown in the Rijks Museum, Amsterdam.

HORNSBY, W. (London).—Exhibited 1821 R.A. (1).

HORSLEY, T. J. (London).—Exhibited 1820–33 R.A. (5).

HOSKINS, JOHN.—This excellent miniature painter was the master of his nephews, Alexander and Samuel Cooper. The date of his birth is not known; he died 1664. Sir Kenelm Digby says of him: 'By his paintings in little he pleased the public more than Van Dyck.' He painted Lord Falkland, and most of the Court of Charles I. His portraits of men are preferred to those of women. There is a portrait of Mary Sidney, Countess of Pembroke, who died in 1621, in the Victoria and Albert Museum, Jones collection. There are two portraits of Charles II as a gloomy looking boy by Hoskins—one in the Duke of Buccleuch's collection, and the other in the Marquis of Exeter's. The one in the Salting collection is given to S. Cooper, but this ascription is open to question. In the Wellesley collection there were two examples: Thomas Lord Fairfax, and Henrietta Maria. In the Royal collection at Windsor is a fine portrait of Charles I by Hoskins, and the Duke of Buccleuch's collection is rich in his work.

HOSKINS, JOHN, JUNR.—There is very little to be gleaned about this artist, who was the son of the foregoing. Redgrave mentions a miniature of James II, painted in 1686, for which he was paid £10 5*s*., but this is open to doubt. The *Dictionary of National Biography* does not mention him. The claim of John Hoskins, Junr., to be reckoned as a miniature painter is fully discussed in Foster's *Miniature Painters, British and Foreign*, where it is contended that little or no evidence exists of his having worked after his father's death. He was probably his father's assistant.

*HOUBRAKEN, JACOBUS.—Born at Dort in 1698; died 1780. An eminent engraver, especially of portraits. The series entitled 'The Collection of Illustrious Persons' is well known. A plumbago of 'The Protector,' Somerset, was sold at the Wellesley sale for 4 guineas, and was described as 'the original drawing for the well-known engraving' in the above-named series.

Hounsom, G. (London).—Exhibited 1796–1806 R.A. (43).

Houston, Richard.—Engraver. Born Ireland 1721; died London 1775. Settled in London when young, and practised mezzotint engraving with great success. His portraits after Reynolds have been very rarely excelled. He also painted miniatures. He was of very dissipated habits, and was confined in the Fleet Prison for debt for many years.

Howard, Miss Sarah T. (London).—Exhibited 1840–51 R.A. (44).

*Howell, Miss Sophia H. M. (London).—Exhibited 1781–88 R.A. (26). An honorary exhibitor.

Howenschöld, Johan Gustaf (Swedish; eighteenth century).—The son of a shoemaker at Stockholm. The date of his birth and death are unknown. Mr. Wicanders owns a miniature of a lady signed 'Howenschöld.'

Howes, John (London).—First exhibited at R.A. 1772, and continued till 1793, contributing portraits and classic subjects in enamel—40 works in all.

Howse, I.—A portrait of a lady, signed 'I. Howse, 1768,' sold at J. Whitehead's sale, 1915, fetched 7 guineas, with one of the Hon. Mrs. Byron by an unknown artist.

Hoyoll, Philip (London).—Exhibited from 1864 to 1875, mostly domestic subjects, of which 10 were in the Royal Academy. Miniatures of a girl and of Miss Lydia Thompson, the actress, by him were shown at the Loan Exhibition, Kensington, 1865.

Höyer, Cornelius.—Born 1741; died Copenhagen 1804. Studied in Paris under Massé, and was influenced by Rosalba Carriera. In 1783 he came to Stockholm. This capable artist is well represented in the Wicanders collection. He painted several members of German Royal families of his day. A miniature of H.R.H. Caroline Amelia Elizabeth, Princess of Wales, was shown at Grafton Street in 1894, lent by Queen Alexandra, then H.R.H. the Princess of Wales.

Huart, —.—Represented at the Hermitage, Petrograd.

Huaud, Peter, and his brother Amicus.—Natives of Geneva. Studied enamel painting under Petitot after he withdrew from France. They afterwards practised in Berlin from

1686 to 1700. The Museum there contains examples of their work. A portrait by P. Huaud was in Dr. Propert's collection, signed 'P. Huad, fecit à Geneve 1678.'

HUCKLEBRIDGE, MISS M. (London).—Exhibited 1837–52 R.A. (31).

HUDSON, —.—A miniature signed 'Hudson, Calcutta, 1806,' was sold at Christie's, August 4th, 1915.

HUDSON, F. H. (London).—Exhibited 1843–55 R.A. (3).

HUDSON, WILLIAM (Croydon).—Exhibited 1803–46 R.A. (163); from 1803 to 1813 the exhibits were flowers only.

HUE DE BRÈVEL, MLLE.—A pupil of Augustin. Exhibited at the Salon 1810–22. Her works are rare.

HUET, VICTOR (London).—Exhibited 1804–06 R.A. (22).

HUET, VILLIERS.—*See* VILLIERS.

HUEY, A. (London).—Exhibited 1814–18 R.A. (7).

HUGEL, E. (London).—Exhibited 1818 R.A. (1).

HUGHES, MISS (London).—Exhibited 1838 R.A. (1).

HUGHES, W. (London).—Exhibited 1828–29 R.A. (2).

HUIN, 'CITOYENNE' (French; eighteenth century).—A pupil of David who exhibited Salon 1796–1801.

HULL, THOMAS H.—Exhibited 1755–1800 R.A. (73), mostly unnamed. There is a portrait of the Hon. John Monckton, signed Hull, and dated 1798, at the Victoria and Albert Museum, by this artist.

HUMBLE, MRS.—*See* DE KEISAR.

HUMMEL, —.—Born Cassel 1769; died Berlin 1852. A portrait thus signed, and dated 1808, of Mme. Murat, afterwards Queen of Naples, was shown at the Loan Exhibition, Kensington, 1865. A miniature of a statesman by him was shown at the Brussels Exhibition, 1912.

HUMPHRY, OZIAS, R.A.—Born Honiton 1742; died 1810. His career was a varied one. He is said by Redgrave to have been one of the ancient family of Homfrey mentioned by Holinshed. By the advice of Sir Joshua Reynolds, he studied at the St. Martin's Lane School and the Duke of Richmond's gallery. After his father's death, some 2 years later, he returned home, and was placed under Samuel Collins, the miniature painter at Bath, where he

lodged with Linley, the musician, whose daughter, then a mere child, used to sing to him. She afterwards married Sheridan, the dramatist, and was the beautiful original of Reynolds' 'St. Cecilia.' Mr. Wellesley had a pencil sketch, heightened with colour, of her dressed in white. This fetched £12 at his sale. Collins got into difficulties, and fled to Dublin, where he enjoyed much repute. In 1764 young Humphry removed to London, and settled in King Street, Covent Garden, not far from his patron, Sir Joshua. Two years later a contribution by him to the Spring Gardens Rooms was purchased by George III, who commissioned him to paint the Queen and Royal family. Between 1765 and 1771 he exhibited at the Society of Artists 12 portraits, one of which Horace Walpole pronounced, in 1770, to be 'a very fine picture.' In 1773 he went to Italy with Romney, and there remained 4 years. On his return to London he essayed the higher walks of Art, painted in oils, and exhibited whole lengths at the Academy, but without much success. There is a portrait of John Belchier, F.R.S., by him in the possession of the College of Surgeons. In 1785 he determined to go to India, where he visited the native courts and amassed some money. Two portraits of Indian potentates, dated 1786, lent by the Turner family, were shown at the British Empire Exhibition, 1924. His health failing, he returned in 1788 to London once more and, resuming his profession, was made a full member of the Academy in 1791. Relatively speaking, his contributions to the R.A. were not very numerous, the total being 48. His labours at Knole, in executing a number of miniatures from paintings for the Duke of Dorset, affected his eyesight. He then took up crayons, was appointed painter in crayons to the King, and exhibited frequently at the Academy up to 1797, when his eyesight entirely failed. There are 2 examples in this manner in the National Portrait Gallery, viz. Joseph Strutt, the antiquary and author, and Charles, 3rd Earl of Stanhope. There is a fine and well-known mezzotint of him by Valentine Green, after G. Romney, the original of which is at Knole. His works are highly finished and full of quality, delightful in colour, and well drawn. Several are in the Royal collection at Windsor, of which Caroline of Anspach is a pleasing and undoubted example. A work which fascinates alike from its intrinsic

merit and the interest which attaches to the original is the portrait of Mrs. Crewe in a masquerade dress, holding a distaff. It is the property of the Earl of Crewe, and is reproduced in Foster's *Miniature Painters, British and Foreign*, vol ii. There are portraits by him in the Victoria and Albert Museum of Warren Hastings, Col. F. Chateris, and another. Lord Hothfield owns several examples by this fine artist, painted at Rome in 1773, notably a portrait of the Duchess of Albany, natural daughter of Prince Charles Edward and Miss Walkinshaw. In addition to the 2 Indian portraits referred to above, portraits of the Duchess of Devonshire, signed and dated 1783, Gen. Webb, and an unknown gentleman, were shown at the British Empire Exhibition, 1924.

HUMPHREY, —.—Exhibited 1810 R.A. (1).

HUNGER, CHRISTOPHER CONRAD.—Date of birth and death unknown ; eighteenth century. Worked in enamel and porcelain at Meissen. Represented in the Wicanders collection by a medallion of King Frederick I of Prussia, and his wife.

HUNNEMAN, CHRISTOPHER WILLIAM (London).—Died 1793. Exhibited R.A. (25) from 1776 till his death, portraits in oil and crayons, but chiefly miniatures.

HUNT, R. (London).—Exhibited 1802–42 R.A. (13).

HUNT, T. (London).—Exhibited 1803 R.A. (5).

*HUNT, WILLIAM (London).—Born 1790 ; died 1864. A miniature of himself by this well-known and eminent painter in water colours, is in Mr. M. H. Spielmann's collection and was shown at the British Empire Exhibition, 1924.

HUNTER, C.—Exhibited 1787–89 R.A. (2). A portrait of a lady, signed, and dated 1789, sold at Christie's, C. H. T. Hawkins sale, 1904, for £22.

HUNTINGDON, DANIEL (eighteenth century).—American artist. Executed a very fine miniature of Mrs. John Jay, a New York beauty.

HURTER, C. (London).—Exhibited 1787–89 R.A. (2).

HURTER, J. F. C.—Believed to have been the brother of John Henry Hurter, q.v., and to have worked with him. The Earl of Dartrey possesses enamels of Queen Charlotte,

after Gainsborough, and Lady Anne Fermor by him, dated 1755. The Lord Dartrey of their day introduced them to this country, and gave them employment.

HURTER, JOHN HENRY.—Born Schaffhausen 1734. Came to London, and resided in Covent Garden and Great Marlborough Street. Made copies in enamels of Reynolds' work, signed 'H. Hurter' and 'J. H. Hurter,' 1768 and 1779. Some 30 examples were shown at Kensington in 1865 by the then Lord Cremorne; Earl Spencer and the Shaftesbury family possess others. The Althorp enamel is a portrait of the 'beautiful Duchess' of Devonshire. He exhibited 1779–81 R.A. (11).

HUSSEY, GILES.—Born Marnhull, Dorset, 1710; died Beeston, in Devonshire, 1788. This artist is not generally considered a miniature painter, but Lord Arundell of Wardour owned a miniature portrait of Prince Charles Edward (Charles III), and the Duke of Northumberland has a similar one at Alnwick. He studied under Jonathan Richardson, the portrait painter, and subsequently under Damini, a Venetian artist, whom he accompanied to Italy, where he was robbed of his all by his master. After that he studied for some years at Rome and Bologna, returning to England in 1737. He took up portrait painting to support himself in London in 1742. In 1773 he succeeded to his brother's estate, but subsequently made it over to a relative, and lived in retirement in Devonshire to the end of his days. His pencil drawings from life are accurate and elegant, and preserve characteristic likenesses. In the British Museum Print Room there is an admirable portrait of himself, reproduced in Foster's *Wessex Worthies*. Barry was a great admirer of his work, which is also said to be still shown at the Library of Bologna.

HUTCHINSON, J. (London).—Exhibited 1792–1819 R.A. (39).

HUYTER, C.—Exhibited 1788 R.A. (5). This should be, according to Mr. Algernon Graves, Charles Hayter, q.v.

H., G. (G. HILL?).—A miniature of William, Duke of Manchester, was shown by the Duke of Manchester at the Dickinson Loan Exhibition, 1880.

H., J.—An unknown Danish miniature painter (flo. about 1800) who signed his work J. H. He is represented in the Wicanders collection.

H., W. (W. H.)—On a miniature of James Earl of Perth, Lord Chancellor of Scotland, created Duke of Perth by James II at St. Germains.

Iasev, Mlle. Marie Marguérite Françoise (French; eighteenth century).—Pupil of Isabey and Aubry. The name of this artist appears to be Jaser, q.v., but is given as Iasev in the catalogue of the Brussels Exhibition, 1912, where a signed work, the property of the Prince of Moscow, was shown.

Ingham, Charles Cromwell.—Born in Dublin. After studying in his native city, he went to New York in 1816, and was painting there in 1824, when the Marquis de Lafayette sat to him. He was painting as late as 1845, when there was a portrait of a lady by him exhibited in the R.A. He was described then as 'of New York,' and a member of the National Academy of America.

*Ingres, Jean Dominique.—One of the most eminent painters France has given birth to. Born at Montauban in 1780; died 1867. Represented at the Brussels Exhibition, 1912, by one example, a portrait of M. de Beltas.

Inman, Henry.—Born 1801; died 1845. Painted in Philadelphia, portraits and miniatures. The sight of a picture in Jarvis' studio led him to turn aside from the career of a soldier to adopt that of an artist. He studied under Jarvis, and is best known by his beautiful little water-colour likenesses.

Imoff, —. (London).—Exhibited 1768 S.A. (1)—a portrait of Queen Charlotte from life.

Ireland, Miss Jane (London).—Exhibited 1792-93 R.A. (5).

Isaacs, Miss (London).—Exhibited 1771–74 F.S.A. (12). A pupil of Mr. Burgess.

Isabey, Jean Baptiste.—Born Nancy 1767; died Paris 1855. He was a pupil of Claudot, David, Dumont, and Giradet, and came without resources to Paris when only eighteen, but from that time his long life was a series of successes, in spite of all the troublous years through which he passed. He was an especial favourite of Napoleon I, Louis XVIII, Charles X, and Louis Philippe also patronised him. He was, in fact, *le peintre attitré* of the Courts of France in succession, and is probably the most celebrated

miniaturist of the French School. It will be observed that, while he made his first appearance as an artist in the days of the Revolution, he lived long enough to see the Exposition Universelle at Paris in 1855. A specimen of his work may be seen at the Victoria and Albert Museum (a painting of Wellington, mounted in a snuff-box). The Duke of Wellington owns a remarkable portrait of the 'Iron Duke' which, with others by Isabey, is reproduced in Foster's *Miniature Painters, British and Foreign*, where also may be seen a characteristic portrait of the Hon. Mrs. Damer, belonging to Lady Constance Leslie. There are no less than 27 important examples of his art in the Wallace collection, comprising 7 portraits of Bonaparte himself, others of Marie Louise and her son, Jérome Bonaparte, Louis XVIII, and of the Empress Joséphine. The Pierpont Morgan collection also contains some interesting portraits by Isabey, e.g. Mme. Récamier and Queen Hortense. The last of his many portraits of Napoleon was painted in 1815, and belongs to M. Bernard Franck. It was shown at the Exhibition of eighteenth century Miniatures in the Bibliothèque Nationale, Paris, in 1906; where also there was a remarkable display of his powers, comprising no less than 60 pieces by him, including, it may be said, the whole of the Bonaparte family, and an interesting portrait of himself in the prime of life, belonging to M. E. Taigny. In this magnificent display of Isabey's powers, perhaps the most remarkable of all was a large miniature of the children of Joachim Murat and of Caroline of Naples *déjeunant sur l'herbe*. The finish of this work is extraordinary. It is at once brilliantly luminous, with velvety softness, with finish carried out to the most minute details, such as the stalk of a pear and the almond-shaped thumb-nails of the hand that held it. Isabey's later works are characterised by a freedom of handling and a difference in style, which marks them off from previous and contemporary miniature painting. He treated portraits of ladies with 'une touche aérienne et diaphane' says M. Bouchot, with a result that 'l'effigie *sous voiles* fit fureur partout en Europe sous l'Empire et la Restauration.' These were in fact water colours rather than miniatures. His colour was good, and details were always carefully treated. He also sometimes painted in oils, of which manner a portrait of la Marquise d'Ormond,

née Dillon, is a superb example. A miniature of the Duke of Wellington, signed 'J.P., 1816,' from the collection of Sir Philip Rose, was shown at the Dickinson Loan Exhibition, 1885. At the Brussels Exhibition, 1912, there were over 30 examples shown, including a very fine and highly finished portrait of Louis XVIII, done in the 'Hundred Days' (1814). Earl Beauchamp owns a superb portrait of Catherine Deune, Countess Beauchamp, dated 1818; and in Lord Hothfield's collection are interesting portraits of Lafayette, Mlle. Mars, Napoleon, and Joséphine—the last named from the coronation picture, dated 1808. Miss Alice de Rothschild owned a choice example of his powers in the shape of a portrait of the Baroness James de Rothschild, which was shown at the Dickinson Loan Exhibition in 1880. The Baroness is seen to the waist in a white dress; the work is dated 1822. A miniature of the Duke of Wellington in uniform, by Isabey, fetched 54 guineas at the sale of the Burdett-Coutts collection at Christie's, May 1922. In spite of Isabey's reputation, it may be questioned whether his work is very greatly admired in England, if auction-room prices may be taken as a criterion. For example, within the last 5 or 6 years works by him have been sold at Christie's for prices ranging from 44 to 130 guineas, which, compared with the sums given for Cosway, Engleheart, and Smart, to say nothing of Cooper, are comparatively small.

I., G.—A miniature of Francis Holles (born 1604; died 1622), son of the Earl of Clare, signed G. I., is in the Duke of Portland's collection, but no information respecting the artist is given in the admirable catalogue of miniatures at Welbeck.

Jackson, —.—Said by Walpole to be a relative of Samuel Cooper—the portrait of the latter in the Dyce collection is attributed to him by the same writer.

Jackson, John.—Born Lastingham, Yorks, 1778; died 1831. He at first followed the occupation of his father, who was a tailor, but at the age of 19 started as a miniature painter at York. He painted portraits of many notabilities, and in 1815 was elected A.R.A., and R.A. three years later. His contributions to the Academy include some 150 portraits, and extend from 1804 to 1830.

JACKSON, J., JUNR.—Exhibited 1816–35 R.A. (16). He contributed from Oxford, Cheltenham, and London. These miniatures were mostly unnamed.

JACOB, —.—Painter to the Duke of Reichstadt (Napoleon II.) at the time of the Restoration.

JACQMART DE KESDIN (or ANDRÉ BEAUNEVEU).—An illuminator of the fifteenth century. A *Book of Hours* by him was exhibited in the Brussels Exhibition, 1912, from the Bibliothèque Royale de Belgique.

JACQUAND, MLLE. (French).—An example of her work is in the Wallace collection, viz. a portrait of a gentleman, dated 1818.

JACQUES, NICHOLAS (French).—Born 1780; died 1844. He exhibited in Paris 1804–1840 with much success, painting the court of Napoleon I, and the Orleans family. A pupil of Isabey and David. His colouring and composition are admired.

JACQUOT.—*See* JAQUOTOT.

JAFFRAY, L.—A miniature by L. Jaffray was sold at Sotheby's, November 19th, 1912.

JAGGER, CHARLES.—Born 1770; died Bath 1827. Practised at Bath, and does not appear to have exhibited in London. His works are marked by peculiar breadth and character, and are much esteemed. A portrait of the Baroness Burdett-Coutts as a girl, painted by him, exists, and there are two young men by him in the Victoria and Albert Museum. A signed portrait of an old lady was shown at the British Empire Exhibition, 1924.

JAKUSH, M. (London).—Exhibited enamel 1836 R.A. (1).

JAMES, MISS G. (Canterbury).—Exhibited 1826–28 S.B.A. (4).

JAMESONE, GEORGE.—Born Aberdeen at the close of the sixteenth or beginning of seventeenth century; died Edinburgh 1644. He was apprenticed to a painter in Edinburgh in 1612, and afterwards painted portraits of many of his most eminent countrymen. Dr. Propert says he worked in miniature. Charles I sat to him for a full-length portrait at Edinburgh, and gave him a diamond ring from his own finger.

JANET.—*See* CLOUET.

Janssen (or Johnson) Van Ceulen, Cornelis.—*See* Van Ceulen, Cornelis Janssen.

Janvier, —.—French School. Flourished 1803. Painted members of the Bonaparte family.

Janvry.—*See* De Janvry.

Jaques, Miss Julia (London).—Exhibited 1827–36 R.A. (13).

Jaquotot, Marie Victoire (French).—Born in Paris in 1778; died in 1855. Pupil of Leguay, whom she married. She was a painter on porcelain at Sèvres. Two signed and dated examples by this artist were shown at the Brussels Exhibition, 1912. There is a miniature of Ninon de L'Enclos at the Victoria and Albert Museum, an enamel on a box, by this artist, lent by the Trustees of the Seymour Estate.

Jardin, Carl, du.—*See* Du Jardin, Carl.

Jaser, Mlle. Marie M. F. (afterwards Mme. Rouchier).—Born 1793; died 1873. Pupil of Isabey and Aubry. Exhibited at the Salon, 1822–44. Her works are rare, but described by Bouchot as *assez ordinaire*. A portrait of a child is in the Salting collection, and Mrs. Ashcroft has an example—a child. *See also* Iasev.

Jean, Philip.—Born Jersey 1755; died Hempstead, Kent, 1802. Was brought up as a sailor; turning his attention to miniature art after the American War, he practised with success, and exhibited 118 works at R.A. from 1787 to 1802, occasionally contributing oil portraits, which are not considered to have much merit. He appears to have been in especial favour with the Duke and Duchess of Gloucester, whose portraits, and those of their children, were exhibited at the Academy. There is a miniature of Caroline, Queen of George IV, at Windsor, dated 1794. His name is spelt Jeens in the Strawberry Hill catalogue, wherein a whole-length miniature of the Duchess of Gloucester, dated 1794, is mentioned. There is a portrait of a boy by him at the Victoria and Albert Museum, Salting collection, dated 1787; and in the Wellesley collection were two portraits, 'A Naval Officer,' and H.R.H. George, Prince of Wales. The latter, on ivory, fetched £22 at the sale. His work resembles

that of Cosway. Mr. Le Bailly owns a portrait of this artist ascribed to Hoppner, and dated 1795.

JEAN, R. (London).—Exhibited 1801–03 R.A. (7).

JEAN, —.—Enameller. Born Limoges. At the end of the thirteenth century he brought the tomb in enamelled brass of Bishop Gautier de Merton to Rochester. This no longer exists, but that of William of Valence at Westminster Abbey, dated 1296, has been attributed to him.

JEFFRAY, W. (London).—Exhibited 1788–9 R.A. (3).

JENKINS, M. (London).—Exhibited 1830 R.A. (1).

JENNINGS, JAMES.—Exhibited 1763–93 S.A. (40), R.A. (1). In 1780 he was made Director of the Free Society of Artists.

*JERVAS (or JARVIS), CHARLES.—Born Ireland 1675; died London 1739. Pupil of Sir Godfrey Kneller. A plumbago, drawn in Jamaica 1738, of Thomas Murphy, fetched 5 guineas at the Wellesley sale. Jervas was not a miniaturist, but had a reputation as a portrait painter in oils. There are several of his works in the National Portrait Gallery, including portraits of Swift and Pope, the latter of whom he painted two or three times.

JOCELYN, NATHANIEL.—American miniature painter. Born New Haven 1796. He began by working for his father, who was a watchmaker, studying drawing in his leisure hours. At 18 he was apprenticed to an engraver, and later became one of the founders of the National Bank-Note Engraving Co. Not being satisfied with his lot, 'he exchanged the graver for the pencil,' and started at Savannah, Georgia, in 1820, as a portrait painter. In due time he became an Academician of the National Academy of New York. A portrait by him hangs in the Yale Art Gallery 'which is characterised,' says Miss Wharton, 'by strength and grace in composition and modelling.'

JOHNS, A. (1776–1858).—A Devonshire man. His work is well known at Plymouth, where he painted many Admirals and naval men. Mr. Middlewitch has a Lord Rokeby(?) by him. There was a miniature of Miss Patty Farrell in the Wellesley sale which fetched 4 guineas. He is known as a landscape painter.

JOHNSON, MISS M. H. (London).—Exhibited 1843–8 R.A. (5). Probably a daughter of T. B. Johnson.

JOHNSON, ROBERT.—Born 1770; died 1796. There is a fine miniature of a young lady in a white dress by this artist at the Victoria and Albert Museum. He was apprenticed to Bewick as an engraver, and made designs for him; afterwards he devoted himself to water-colour drawing, and died prematurely, aged 26. His works showed great promise.

JOHNSON, V. (Nottingham).—Exhibited 1802–3 R.A. (4).

JOHNSTONE, MRS. DAVID (*née* MISS M. A. WHEELER).—Exhibited 1838–43 R.A. (3).

JOLY, MME. AGLAÉ.—*See* CADET.

JONES, B. (London)—Exhibited 1774 S.A. (4). Described as a crayon painter.

JONES, MISS CHARLOTTE (London).— Died 1847. Was appointed 'Preceptress in Miniature Painting' to H.R.H. the Princess Charlotte of Wales, and her portrait of the Princess is engraved. At the Guelph Exhibition in 1891 a collection representing the Princess at various ages was shown. Her work is considered correct in drawing and good in colouring. Exhibited 1801–23 R.A. (41).

JONES, MISS ELIZA (London).—Exhibited 1807–52 R.A. (98), B.I. (35), Old Water Colour Society (9).

JONES, J. HAMMOND (London).—Miniatures by him were shown at the Loan Exhibition, Kensington, 1865, and he contributed portraits to the R.A. (8) from 1828 to 1833.

JONES, MISS MATILDA (London).—Exhibited 1825–43 R.A. (26).

JONES, MRS. S. (London).—Exhibited 1806–1812 R.A. (14).

JONES, MISS SOPHIA (London).—Exhibited 1789–1800 R.A. (20).

JONVAUX, —.—Exhibited 1831 R.A. (3).

JOPLING, JOSEPH M. (London).—A miniature by him was shown at the Loan Exhibition, Kensington, 1865. He exhibited R.A. 1848–84 various subjects, including a dozen portraits.

*JORDAENS, JAKOB (1593-1678).—A study in black and red chalks of a man's portrait fetched £5 in the Wellesley sale. This famous Flemish artist was not a portrait miniature painter.

Joseph, George Francis, A.R.A. (London).—Portrait and history painter. Born 1764; died Cambridge 1846. Entering R.A. Schools, he became an exhibitor in 1788, and in 1792 gained the gold medal. From 1791 he exhibited miniatures, and continued a large contributor of them—some 150 will be found in the R.A. catalogue. He was elected A.R.A. 1813.

Judlin, Alexis (London; eighteenth century).—Exhibited 1773–76 R.A. (7).

Jukes, J. (London).—Exhibited 1775–1802 R.A. (21), S.A. (1).

Julière.—*See* La Julière.

Jungem, Huber (German; eighteenth century).

J., H.—A portrait of Mrs. Fitzherbert, signed 'H. J., 1796,' was shown at the Brussels Exhibition, 1912, by Mr. F. Wellesley. It has been conjectured that these initials represent J. Hill.

Kaltner, J. (Bavarian ?).—Lord Wavertree has a miniature of Madame de Coustine by this artist. Painted Maximilian of Bavaria.

Kanz, Charles Christian.—Born Plauen in Saxony 1758; died Paris after 1818 (?). Enameller. He exhibited at the Salon de la Correspondance 1780. Lemberger says he belonged to the School of Petitot, but his subjects are quite modern. He was represented at the Brussels Exhibition, 1912.

Karlsteen, Arfvid.—Born Sweden 16—. Worked in England and France as a medallist and miniature painter. Died Stockholm 1718. A man in armour, in Indian ink, attributed to him, fetched £11 at the Wellesley sale.

Karpff, Casimir.—Born Colmar. A specialist in miniatures in Indian ink. He exhibited in 1808, and signed his work 'Casimir F.' Four family portraits by him were shown by Vicomte de Reiset at the Exposition 18 S., Paris, 1906.

Kauffmann, Angelica Maria Catherine, R.A.—History and portrait painter. Born at Coire in the Grisons 1741; died Rome 1807. Her father, J. J. Kauffmann, was an indifferent portrait painter who lived for some time in this country, and exhibited several scriptural subjects at

R.A. from 1771 to 1779. Angelica was a prodigy, and very early developed a talent for music and drawing; she was also a talented linguist. She painted portraits at Milan when 15 years of age. Removing to Venice, she became acquainted with the wife of the English Ambassador and came to England in 1765, where her talents, accomplishments, and manners soon made her famous. In 1769 she was made one of the foundation members of the R.A., and in the same year was deceived into a secret marriage with the valet of Count de Horn. She contributed to the Academy up to 1782, when she retired to Rome, having married in 1780 a Venetian painter named Antonio Zucchi. There she resided for 25 years. Her works are pleasing in colour, but lack life and originality, and are faulty in drawing. She occasionally painted miniatures, and the Dickinson Loan Exhibition of 1880 contained one upon ivory by her of a lady, contributed by Gen. Von Alen. Mr. Wellesley owned an interesting portrait of Maria Cosway, in pencil heightened with colour; and a miniature of herself, her own work, and presented to Adelina Rosalba at Boulogne in 1783, is reproduced in Foster's *Miniature Painters, British and Foreign.*

Kay, John.—Miniature painter and caricaturist. Born Dalkeith 1742; died 1826. He was destined for the employment of a stonemason, but was apprenticed to a barber, and at 19 set up in Edinburgh for himself at this then thriving business. In his leisure he turned his attention most successfully to limning, to which he added etching. An untaught genius, his works are minutely finished and very interesting, not artistic, but full of character, seizing individualities of the sitter in a humorous and striking way. Their truth, often tinged with caricature, sometimes gave offence, and the barber artist was cudgelled and summoned for them. He etched a great number of plates, which form a gallery of every class of persons living in the Scottish capital for half a century, and number nearly 900. He never exhibited at the Academy, but *Kay's Edinburgh Portraits* are amongst the best known caricatures ever published.

Kay, William.—Son of John Kay. A portrait of Lord Byron by him in water colours fetched £41 at the Wellesley sale.

KEAN, MICHAEL.—Born Dublin ; died London 1823. Gained the Dublin Academy Medal in 1779. He was a pupil of Edward Smith, the sculptor, but adopted miniature painting, and came to London. He exhibited 22 crayon portraits at the R.A. 1786–90, and also 4 at F.S.A. 1785–90. Early in the nineteenth century he became a partner in the Derby China Works. Six miniatures by him were shown at the Loan Exhibition, Kensington, 1865, one being of Lunardi the aeronaut.

KEEFE, DANIEL (London).—Exhibited Free Society 1769–83, and 1771–86 R.A. (23).

KEENAN, J.—First exhibited at R.A. in 1792, and was then residing at Bath. From 1794–99 he practised at Exeter, and was a regular exhibitor. In 1801 he came to London. He succeeded especially in his portrait groups of children. In 1806 he went to live at Windsor, and about that time painted many miniatures. In 1809 he was made a portrait painter to Queen Charlotte. He contributed to the Academy until 1815, when his name disappears.

KEENAN, MISS L. (London).—Exhibited 1834–35 R.A. (3).

KEHRWIDER (?).—A miniature of Frederick II. was shown at the Brussels Exhibition, 1912, belonging to the Musée de Gotha and thus ascribed, but no information was afforded respecting the artist.

KEISAR.—*See* DE KEISAR.

KEMAN, G. A. (French).—Probably a refugee. Exhibited 1793–1807 R.A. (29). A miniature of Tallien by him, formerly in the Whitehead collection, now belongs to Lady Northcote, and a portrait of Mrs. Fitzherbert was lent to the Fair Women Exhibition at the Grafton Gallery, 1904, by the Duke of Saxe Coburg. In 1803 he contributed from Bristol sacred subjects, and the following year was made miniature painter to the Duke of Cumberland.

KENDRICK, MISS EMMA ELEANORA.—Born 1788 ; died 1871. Daughter of Josephus Kendrick, the sculptor. She published a work on miniature painting in 1830, and the following year was appointed miniature painter to King William IV. Exhibited 1811–40 R.A. (89), S.B.A. (74), Old Water Colour Society (18), New Water Colour Society (10), B.I. (1).

KENWELL, MISS A. M.—*See* CHARRETIE.

KENZ.—A miniature of a lady by this artist was sold at Christie's, May 21st, 1914, for 2 guineas.

KERR, LADY LOUISA.—A miniature of a lady in the character of the Muse Polyhymnia, dated 1830, was shown as the work of Lady Louisa Kerr at the Loan Exhibition, Kensington, 1865.

KERRICH, REV. THOMAS.—Born 1747; died 1828. Librarian of the University of Cambridge, M.A., and Fellow of Magdalen College, Cambridge 1775. Described by the *Dictionary of National Biography* as an 'Antiquarian, Painter, Draftsman, and one of the earliest Lithographers.' He was a friend of Pitt at Cambridge, and in the Wellesley collection was an interesting portrait of that statesman, in pencil on vellum, by Kerrich, showing him in his undergraduate's gown, with his hair in pigtail. This came from the Whitehead collection, and was shown at the Victoria and Albert Museum. It fetched £5 10s. at the Wellesley sale.

KERSHAW, T. (London).—Exhibited 1803 R.A. (1).

KETEL, CORNELIS.—Born Gouda 1548; died 1616. He came to England in 1573, and was patronised by the court and nobility. In 1581 he went to Amsterdam, where he died. Walpole ridicules him for painting with his fingers.

KETTERLIN, LOUIS (French; eighteenth century).—A portrait of Buffon, the naturalist, signed 'Ketterlin,' is in Lord Hothfield's collection, according to the catalogue of which this miniature bears a close resemblance to the work of Fragonard. This artist worked in London, dying there 1799.

KETTLE, MISS CLARA E. F. (Weymouth).—Three of her miniatures were shown at the Loan Exhibition, Kensington, 1865. Exhibited 1845–66 R.A. (9), S.B.A. (10).

KEULEN, VAN.—*See* VAN CEULEN, JANSSEN.

KEYSER, THOMAS DE.—*See* DE KEYSER.

KEYSER, WILLIAM.—*See* DE KEISAR.

KILLIGREW, ANNE.—Born 1660; died of small-pox 1685. An amateur artist, she was also a poet, and Dryden sang her praise. Her father was master of the Savoy, and she was buried in its chapel. She was maid of honour to the Duchess of York, and painted James II and Mary of Modena.

KING, SAMUEL.—American artist. Instructed Miss Anne Hall in miniature painting, also Malbone and Alston. Born in Philadelphia. He practised in the eighteenth century, and 'when not occupied with sitters,' says Miss Wharton, made and sold mathematical instruments.

KIPLING, MARY (London).—Exhibited 1843–48 R.A. (9).

KIRCHHOFER, H. (London).—Exhibited 1837–43 R.A. (10).

KIRK, THOMAS.—Painter and engraver. Died 1797. Studied under Cosway. In 1794 he contributed to R.A., with other subjects, a frame of fancy miniatures. Redgrave says 'his limnings are full of feminine elegance, and his children sweet and well coloured; his engravings are of great merit,' and Dayes says, 'he passed like a meteor through the region of art.' Exhibited 1785–94 R.A. (11).

KIRKLEY, MISS C. (London).—Exhibited 1796–97 R.A. (3).

KIRKLEY, MISS S. (London).—Exhibited 1793–97 R.A. (4). These ladies lived together in Howland Street, W.

KISLING, FRANZ JOSEPH (German).—Painter of German Royalty; eighteenth century.

KITCHEN, H. (London).—Exhibited 1802 R.A. (6).

KITCHINGMAN, JOHN (London).—Born about 1740; died 1781. Was a pupil of William Shipley, a student of the Academy, and gained several premiums at S.A. He fell into habits of intemperance, and died from the effects of an amputation. He painted in oils, *genre*, and marine subjects. Exhibited 1766–81 R.A. (31), F.S.A. (9).

KLERC, DE.—*See* DE KLERC.

KLINGSPOR, FREDRIK PHILIP.—Born in Junkoping 1761; died at Stockholm, 1832. A good miniature of Fredrika Dorothea, Queen of Sweden, by this painter is in the Wicanders collection, dated 1800.

KLINGSTEDT, CLAUDIUS CARL GUSTAVE.—Born 1657 at Riga; died at Paris in 1734. Painted small *risqué* pictures for snuff-boxes, and has been said to be the inventor of painting in Indian ink. The French style him Clinchetet. His work was of great delicacy of execution. He was termed 'Le Raphael des Tabatières,' but, like Lavreince and others of the period, his subjects were frequently of a libertine character. He died in poverty.

*Kneller, Sir Godfrey, Bart.—Born Lubeck 1648; died 1723. This well-known artist was without a rival in England for many years, and painted all the greatest men of his time. He was State painter to Charles II, James II, William III, Anne and George I. By him are the celebrated forty-three portraits of the Kit Cat Club, and 10 of the beauties at Hampton Court. His exceedingly numerous works are chiefly life-size in oil, but 3 miniatures in oil, shown at the Loan Exhibition, Kensington, 1865, are attributed to him, one being a portrait of himself when young, lent by the Earl of Derby. A sketch of Robert Palmer, Earl of Castlemaine, was sold at the Strawberry Hill sale for £1 5*s.* to Sir R. Palmer. Prince Eugene, in oils, was shown at the Loan Exhibition, Kensington, 1865, by Sir T. W. Holburne, and a Duke of Newcastle, lent by J. H. Hawkins, both painted by Kneller.

Kneller, John Zachary. Elder brother of Sir Godfrey.—Born 1635; died 1702. The Duke of Beaufort contributed to the Dickinson Loan Exhibition a portrait of Mary Somerset, Countess of Ossory, signed Johannes Kneller, and dated 1685, and Earl Beauchamp owns a miniature of a man in armour, signed J. Z. K.

Kneller, W. (Fareham, Hants).—Exhibited 1819–21 R.A. (2).

Knight, C. (London).—Exhibited 1793–1816 R.A. (4).

Knight, Miss Mary Ann (London).—Born 1776; died 1851. Was a pupil and sister-in-law of Andrew Plimer, and a good miniaturist. Exhibited 1803–31 R.A. (3); Old Water Colour Society (2). There are several of her works, family portraits, in the Duke of Rutland's collection at Belvoir, and she is represented at the Hermitage, Petrograd. Lord Hothfield owns a portrait of a lady by her and a portrait of Lady Harriet Villiers, lent by the Duke of Richmond and Gordon, was shown at the British Empire Exhibition, 1924.

Knowles, Leonora C. E. (London).—Exhibited 1844 R.A. (1).

Koerten, Johanna (Dutch).—Born Amsterdam 1650; died 1715. There is a picture of the Virgin and Child with St. John in the Plumley collection at the Victoria and Albert Museum by this artist.

Köhler (Kiöler), Pehr.—Born in East Gothland 1784; died in 1810. Three examples of his work, apparently of mediocre quality, are in the Wicanders collection.

Konig, Anton Friedrich (German).—Painter of German Royalty. Eighteenth century.

Körner, Emma (German; eighteenth century).

Kosinski, Joseph.—Born Cracow 1753; died Warsaw 1821. Painter to the Court of Stanislaus-Auguste, King of Poland, whose portrait by this artist was exhibited at the Brussels Exhibition, 1912.

Krafft, M. W. F.—*See* Noréus.

Kreutzinger, Joseph.—Born at Vienna in 1757; died in 1829. Painter of the aristocracy of his day. A signed and dated portrait of the Archduchess Marie Louise by this artist was exhibited at the Brussels Exhibition, 1912.

Kreüzer—*See* Kruger.

Kriehuber, Joseph.—Born Vienna 1801; died there 1876. He was a pupil of Füger. He was represented at the Brussels Exhibition, 1912, by a signed and dated work belonging to the Princess Arnulf of Bavaria, showing the Princesses Louise, Ida, and Françoise, and the 11th Prince Jean of Lichtenstein. He is reputed to have painted more than 7,000 portraits. A portrait miniature by him is in the Dresden Gallery.

Kroely, —.—A miniature of a lady with a dog, thus inscribed, was shown in the Dickinson Loan Exhibition of Miniatures, 1880, by Mr. Charles Butler.

Kronnowetter, Franz.—A Viennese; nineteenth century (?). Copied the style of Saar, but is his inferior (Lemberger).

Kruger, Johann Wilhelm Georg (also styled Kreüzer and Creutzer).—Enamel painter. Worked long in France, and was elected to the French Academy in 1774. He is represented at the Hermitage, Petrograd. In 1781 he retired to Berlin, where he died.

Kugelgen.—A miniature of Beethoven as a boy in 1789 by this artist was lent to the Grafton Exhibition of Dramatic and Musical Art in 1897 by Mr. G. Henschel.

Kugler, Mme.—Widow of J. B. Weyler, (q.v.). Represented at the Hermitage, Petrograd. She finished a series of portraits in enamel which her husband had begun.

KUPELLER.—A miniature of a lady by an artist thus named was sold at Christie's, Hawkins sale, 1904, for £54.

KYRIEL, —.—An unknown master of the eighteenth century. A portrait of an elderly man in a wig, about the middle of the eighteenth century, signed Kyriel, is in the Wicanders collection.

LABARCHÈDE, DALILA (French; commencement of the nineteenth century).—Pupil of Soiron. A portrait of Cardinal Mazarin, 1811, by this artist was included in the Mimeral sale.

LA BELLE.—*See* BELLE.

LABILLE-GUIARD, ADELAIDE (afterwards MME. VINCENT).—Born Paris 1749; died 1803. A French miniaturist of great talent. Academician 1783. She married first M. Guiard, and divorced him in 1793 to marry her master—in art—F. A. Vincent. Her works are rare, and of a quality beyond dispute. She painted the daughters of Louis XV, a portrait of one of whom, Mme. Adélaide, was lent to the Exp. 18 S., Paris, 1906, by Baron de Schlichting. In the same exhibition there was shown a masterpiece in delicacy and minuteness of execution in the shape of a portrait of a gentleman in powdered hair and grey coat, signed 'Labille Guiard, 1781.' Mlle. Capet was her pupil. A portrait of Voltaire realised 10 guineas in the Wellesley sale. She was represented in the Brussels Exhibition, 1912.

LA CHAUSSÉE, JEAN FRANÇOIS.—A portrait of Eugénie d'Orléans, sister of Louis Philippe, was shown by the Duc d'Aumale at the Loan Exhibition, Kensington, 1865.

LA CLAZE, M. DE—*See* DE LA CLAZE, M.

LACON, J.—Flourished middle of the eighteenth century. A portrait of Miss Sarah Vernet was exhibited at the Brussels Exhibition, 1912, and fetched £4 5*s*. at the sale of the Wellesley collection. Lacon owned a puppet show at Bath.

LAFFERT, C. F. (London).—Exhibited enamels 1809–13 R.A. (2).

LAFRENSEN, NICLAS, THE ELDER.—Born Stockholm 1698; died there 1756. Father of the following.

Lafrensen, Niclas, the younger.—Commonly known as Lavreince. Born Stockholm 1737; died 1807. This artist, who studied in Stockholm, and was miniature painter to the Court of Sweden, came to France, where his work became very popular, when he was 30 years of age. Many of his small works in gouache were engraved by Janinet and Vidal; they are printed in colours, and in black. The Wicanders collection comprises some 15 or more examples of his work, all of them portrait miniatures, of which one of King Gustaf IV when young, with a garden background, is perhaps the most attractive. His subjects, which are often indecorous, had fallen into disrepute at the time of his death.

Lagrenée, Anthelme François.—Born 1775; died Paris, of cholera, 1832. He was an historical painter, and son of the Directeur de l'École de Rome, and a pupil of Vincent. He exhibited in Paris from 1799 to 1831. He devoted his later years to miniature painting.

Lagrenée, Jean Jacques.—Born Paris 1739; died 1821. Three signed examples by this artist were exhibited at the Brussels Exhibition, 1912.

Laguiche, C. (Belgian painter; eighteenth century).

La Hire (?).—A portrait of a woman by this artist was shown at the Brussels Exhibition, 1912.

Lainé, Francis (or L'ainé?).—Exhibited 1776–90 S.A., R.A. (5); also many pieces in hair work. He was a member of the Academy of Paris. Lord Hothfield owns a portrait of Mlle. Duthé, the well-known Parisian dancer.

Lair, —. (London).—Exhibited 1776 R.A. (1), a 'Holy Family.'

Laird, Miss Alicia H. (London).—Exhibited 1846–65 R.A. (30).

Laire, Sigismund (Bavaria).—Died 1661. Studied under Francesco da Castello, a Flemish miniature painter, and executed subjects on precious stones.

La Julière.—The Duke of Buccleuch owns a miniature in oils of Prince James Francis Edward (James III) by him.

Lambert, —.—Painted enamels at Geneva at the end of the eighteenth century. He copied Petitot.

LAMBERT, A.—*See* BOUILLET.

LAMBORNE, PETER SPENDELOWE, F.S.A.—Engraver and miniature painter. Born London 1722; died Cambridge 1774. He practised at Cambridge about the middle of the eighteenth century, painting views of the University. He drew and engraved subjects which are marked by care, washed in with Indian ink, and tinted. Exhibited 1764–74 S.A. (19).

LAMI, EUGÈNE.—This artist was represented at the Brussels Exhibition, 1912, by an example.

LAMOUREUX, —. (?).—An example of this artist—work on a snuff-box—was shown at the Brussels Exhibition, 1912.

LAMPI, —.—A miniature by this artist belonging to Baron de Schlichting was shown at Exp. 18 S., Paris, 1906. No other particulars are forthcoming.

LAMPRECHT, GEORGE.—Worked for some time at Sèvres. Died in 1820 at Vienna, where he had settled in 1772. There is a portrait of Frederica of Prussia in the Rijks Museum, Amsterdam, by this artist.

*LANCRET, NICHOLAS.—Born Paris 1690; died 1743. This well-known *genre* painter, and pupil of Watteau, is not to be regarded as a miniature painter, but he is so described in the catalogue of the Brussels Exhibition, wherein was shown an example—a nude woman on a bed—belonging to M. Flameng.

LANDRANGIN.—*See* DURIEUX.

*LANDSEER, SIR EDWIN, R.A.—The eminent animal painter. Born London 1802; died 1873. According to the *Encyclopædia Britannica*, some miniatures by him are in existence, and a pencil sketch by him of the Emperor Nicholas I of Russia fetched £10 at the Wellesley sale.

LANE, MISS ANNA LOUISA (London).—Exhibited 1769–82 R.A. (4), S.A. (9). An honorary exhibitor. H. Walpole terms one of her miniatures 'very paltry' (*sic*). Her sister, Miss Mary Lane, was a worker in hair, and exhibited at the Society of Artists from 1770 to 1777.

LANE, R. J., A.R.A. (London).—Born 1800; died 1872. Made a reputation in lithography, in which he attained great excellence. There were some pencil drawings by him, of children, shown at the Loan Exhibition, Kensington, 1865.

Lane, William (London).—Exhibited 1798–1815 R.A. (44), B.I. (1). There was also a William Lane, a gem engraver, who exhibited R.A. 1778–89.

Langdon, T. (London).—Exhibited 1785–1802 R.A. (41).

Langlé. French School; beginning of nineteenth century). —A signed miniature by this artist was exhibited at the Brussels Exhibition, 1912; he painted portraits of several Marshals of the Empire.

Langlois, Jérôme, the elder.—Born in Paris 1756; died 1804. Pupil of Vien. Painted cameos, and is termed by Lemberger 'a clever artist.' Exhibited in the Salon of Paris from 1793 to 1804, and was represented at the Brussels Exhibition, 1912, by two signed examples.

Lanmann, Mrs. H. (London).—Exhibited 1836 R.A. (2).

Lansdell, Elizabeth (Burwash, Sussex).—Exhibited 1847 R.A. (1).

Laperche, —. (1789).—A snuff-box with a miniature of a lady on the top, thus signed, the property of the Earl of Mayo, was sold at Sotheby's July 13th, 1922.

Largillière.—*See* De Largillière, N.

Larkin, Miss J. (London).—Exhibited 1827–31 R.A. (9).

Larmy, —. (French).—A portrait of Mme. Junot, afterwards Duchesse d'Abrantes, dated 1792, by this artist, was shown at the Loan Exhibition, Kensington, 1865.

Laroon, Capt.—Second son of Marcellus Laroon the elder. 1679–1772. Subject painter and actor; a friend of Hogarth. Mr. F. Wellesley owned 'a conversation piece' by him from Walpole's collection, as does the British Museum.

Larquiblora, —.—A portrait of La Duchesse du Barri painted by this artist, and belonging to Mr. J. G. Fanshawe, was shown at the Dickinson Loan Exhibition, 1880.

Larrieu, —. (French).—Flourished about 1810; painted in the manner of Isabey. There is a portrait of Princesse de Joinville in the Pierpont Morgan collection, by this artist, dated 1805.

Lassé.—*See* de Lassé.

LATINVILLE, —. (seventeenth century).—A portrait of a Queen of Sweden by him was in the Propert collection, inscribed 'Ludovica Ulrica, reine de Suède.'

LATOUR, ALEXANDRE DE.—*See* DE LATOUR, ALEXANDRE.

LATOUR, EDOUARD DE.—*See* DE LATOUR, EDOUARD.

LATOUR, MAURICE QUENTIN DE.—*See* DE LATOUR, MAURICE QUENTIN.

LAUDIN, —.—There were numerous enamel painters of this name who worked at Limoges in the seventeenth and eighteenth centuries. A good deal of uncertainty exists about their productions, and the difficulty is increased by several of them bearing the same Christian name. The examples sold at the dispersal of Horace Walpole's collection were probably by the first Noel Laudin; born 1586; died 1681.

LAURENT, JEAN ANTOINE.—Born Baccarat 1763; died Épinal 1832. This clever French miniature painter would seem, in these days, to have been comparatively unknown until the Exp. 18 S., Paris, 1906, when Comte Allard du Chollet and the Doistau collection furnished 5 works by him, while in the Brussels Exhibition, 1912, there were 3 shown. He is described in the *Mercure de France de l'an X* as being, with Dumont and Mme. Davin, amongst the best miniaturists of the Exhibition. He first exhibited at the Salon of 1792, having come from Nancy, where he studied under Durand. He was made *Conservateur* of a provincial museum, and became forgotten.

LAURENT, MADAME MARIE PAULINE (Paris).—Exhibited enamels 1839–52 R.A. (11).

LA VAINU, —.—Mr. Thomas Dyer Edwardes owned a Watteau subject, of girls offering to Love, thus signed.

LAVREINCE.—*See* LAFRENSEN, NICLAS, THE YOUNGER.

LAWRENSON, THOMAS.—Died after 1788. An Irish artist of whom little is known. According to Redgrave he practised in London about the middle of the eighteenth century, and was a member of the Incorporated Society of Artists, exhibiting portraits and miniatures with them 1762–73, but he painted chiefly in oil. There is a large engraving by him of Greenwich Hospital. William Lawrenson, the crayon painter, was his son. He exhibited at the Society of Artists for several years.

Lawrence, Sir Thomas, P.R.A.—Born 1769; died 1830. Was a pupil of N. Hone, and became portrait painter to George III and George IV. Although he is not reckoned a miniature painter, there were several examples by this distinguished artist shown at the Loan Exhibition, Kensington, 1865, including one of George IV when Prince of Wales, and of Sir Robert Peel when a young man. At the sale of Mr. Francis Wellesley's collection, amongst several other pencil sketches, some of which fetched small sums, a miniature of Queen Charlotte, and a study of Pitt, with another of Mrs. Meredith, the artist's sister, fetched £20, £34, and £60 respectively. Mrs. Christie of Dollar also owns a portrait of a girl signed T. Lawrence, dated 1787. An instance of Lawrence's well-known precocity as an artist, he drew Mrs. Siddons in the character of Zara when he was only 13 years of age.

Lea, J. (London).—Exhibited 1823 R.A. (1), a portrait of Rev. J. Angel James.

Leakey, James.—Born Exeter 1773; died same city 1865. Painted, with much success, portraits, and miniatures in oil, which were highly finished and well coloured. He was much esteemed in the West of England. He resided in London 1821–22, and contributed to R.A. during that time, and but rarely up to 1846. Lord Aldenham owns several family portraits by him, including one of the Hon. Vicary Gibbs.

Le Bel, Charles Jacques.—Much employed in the eighteenth century in painting enamels for snuff-boxes. Two children by him sold at Sir John Murray Scott's sale, Christie's, June 1913.

Le Blond (or Le Blon), James C.—Engraver. Redgrave states that he was born Frankfort 1670; died Paris 1741. Studied in Italy after Carlo Maratti, and afterwards practised as a miniature painter at Amsterdam, where he enjoyed much celebrity. He was fond of mechanics, and discovered a process of printing mezzotint plates in colour, which he endeavoured to work in England, but without much success—the colours being flat and dirty, although the plates had some merit. He erected looms at Chelsea for working the Raphael cartoons in tapestry, but met with no support. He died in a Paris almshouse.

*Le Brun, Marie Louise E. (*née* Vigée).—Born 1755; died 1842. Wife of S. B. le Brun. Pupil of Joseph Vernet. French artist who painted the principal European Royalties. The portraits of herself and her little girl are amongst the best-known pictures in the Louvre, and that of herself seated at her easel is one of the most popular paintings in the Uffizi Gallery, Florence. Mme. Vigée, as she is known in France, certainly painted miniatures, as she says in her *Memoirs*, especially in the latter part of her career under the Restoration. She visited this country, and remained some years. In Foster's *French Art from Watteau to Prud'hon* a list of several hundreds of her works is given, and full particulars of her life.

Leckie, Miss Mary Mulready (afterwards Mrs. Stone) (London).—Exhibited 1840–44 R.A. (5).

Lecky, Rowland.—Is mentioned by Lomazzo as a pupil of Nicholas Hilliard.

Le Clerc, D.—Born Berne 1680; died Frankfort 1738. The Duke of Richmond and Gordon owns a miniature by him on ivory, dated 1713.

Le Clerc, Johann Friedrich.—A painter of German Royalty. Eighteenth century.

*Lecocq, Miss (Richmond).—Exhibited 1772–73 Free Society of Artists (2). An honorary exhibitor.

Le Court, —.—Lived in Paris from 1803 to 1830. A signed portrait was shown at the Brussels Exhibition, 1912, and a Mme. Duval was lent by Lady George Pratt to the Dickinson Loan Exhibition, 1880.

Leczinska, Mlle.—*See* De Mirbel.

Le Doux, Mlle. Jeanne Philliberte (French; eighteenth century).—Pupil of Greuze. Born in Paris 1767 or 1769; died at Belleville 1840. From 1793 to 1819 she exhibited *genre* pictures at the Salon. There is a pleasing miniature of this lady, with her canvas upon an easel at her side, painted by Hall, in the Wallace collection, which, together with a portrait of a lady, belonging to Sir Edward Speyer, Bart., is reproduced in Foster's *French Art from Watteau to Prud'hon*. They show her pleasing style of art, somewhat resembling, but more homely than, that of her master, Greuze. There was one example by her, a portrait of a lady, dated 1797, in the Brussels Exhibition, 1912.

LEE, JOSEPH.—Enamel painter. Born 1780 ; died Gravesend 1859. Exhibited 1809–53 enamel miniatures from life, and copies, at R.A. and S.B.A. He was made enamel painter to H.R.H. Princess Charlotte in 1818, and exhibited her portrait that year, and again in 1823. In 1832 he was appointed enamel painter to the Duke of Sussex, whose portrait after Phillips, R.A., he exhibited, and also that of George IV after Lawrence. His art career of 44 years does not appear to have been successful. There is an enamel by him, after Guido Reni, in the Plumley collection, Victoria and Albert Museum.

LEEMAN, A.—Enameller. Practised early eighteenth century. Earl Spencer showed an example of Leeman's work at the Burlington Fine Arts Club Exhibition, 1889.

LEEMING, T. (London).—Exhibited 1811–22 R.A. (25).

LEERMAN, G. (German).—Flourished end of eighteenth century.

LEFÈVRE, CLAUDE.—A miniature of Mme. C. de Lorraine, Abbesse de Jouarre, 1615, seated in a balcony, was attributed to Claude Lefèvre, and realised 23 guineas at the Burdett-Coutts sale, Christie's, May, 1922.

LEFÈVRE, ROBERT (French).—Born 1756 ; died 1830. A pupil of Regnault. He exhibited up to 1826. The Welbeck collection contains a copy of a portrait of Louis XIV in robes, after Rigaud's picture at Versailles, painted in 1771.

LE GROS, T.—There is a miniature of the Emperor Alexander I of Russia, signed 'T. Le Gros, 1818,' in the Wallace collection ; it belongs to the French School.

LE GUAY, ETIENNE CHARLES (French ; eighteenth century).—Born Sèvres 1752 ; died 1840. Pupil at the Sèvres china manufactory, and of Fragonard, also of Vien. Sir W. Drake owned a miniature of Marie Antoinette by him. Before 1789 he drew portraits. He is represented at the Louvre, with his wife Sophie. He married a second wife, Marie Victoire Jaquotot, q.v. He reproduced in enamel many works after Daniel Saint, and there was a copy of a portrait of Charles X by that artist shown at the Brussels Exhibition, 1912.

Le Hardy, F. (London).—Exhibited 1790–1802 R.A. (21), S.A. (4). From 1794 to 1797 he contributed from Weymouth, afterwards from Bath.

Le Hay, Mme.—*See* Chéron, Elizabeth Sophie.

Le Jeune, Elizabeth (London).—Exhibited 1844 R.A. (1). Related to Henry Le Jeune, A.R.A.

Le Jeune, —.—Full-length miniature (ascribed to Le Jeune) of Marie Leczinska, in a garden attended by a page, etc., was sold at Christie's, J. E. Murray Scott's sale, June 24th, 1913, for £31 10*s*.

*Lely, Sir Peter.—Born 1617 at Soest in Westphalia; died 1680, London. The name of this distinguished portrait painter appears in this list as he occasionally painted small heads in oils which may be termed miniatures. Mr. Francis Wellesley owned a pencil-and-wash of the Duchess of Portsmouth, and Wycherley as a young man, in red chalk, by Lely, which realised small sums at his sale. Walpole speaks of Lely's works as being 'admitted among the classics of the art.'

Le Moine, Erik Vilhelm.—Born 1780; died 1859. Swedish. He worked in Finland and Russia, and ultimately settled in Stockholm.

Lemoine, Jacques Antoine Marie.—Born 1752 Rouen; died 1824. A painter on porcelain and in miniature. Pupil of Quentin de Latour. He exhibited 1795–96. Not to be confused with Mme. Le Moine, q.v., or François Le Moyne the eminent French historical painter.

Le Moine, Madame.—Born Paris 1754; died 1820. Her work is signed Lemoine, as is also that by Jacques A. M. Lemoine, from whom she must be distinguished. In 1816 she exhibited at the R.A. miniatures, a portrait of M. Lemoine, and of a child, giving a London address.

Lemort, —.—A French artist who exhibited at the Salon de la Correspondance, in 1787, a portrait of Condorcet, but about whom no further information is available. A work by him from the collection Doistau was shown at the Exp. 18 S., Paris, 1906, presumed a portrait of Madame Royale, daughter of Louis XVI, signed 'Lemort, 1789.'

Lens, Andrew Benjamin.—Born 1713; died 1770. Son of Bernard Lens, q.v., the limner to the Georges. Practised

in London in 1747, and exhibited miniatures at the Incorporated Society of Artists, and the Free Society, from 1765 to 1779, giving his address ' at the Peruke Makers, in German (Jermyn) Street.' He was brother to Peter Paul Lens, q.v. Portraits of himself and his wife and daughter were shown at the British Empire Exhibition, 1924.

Lens, Bernard.—Considerable confusion has arisen with regard to the Lens family, as there appear to be at least 3 Bernard Lens between 1631 and 1682. The first may be taken to be Bernard Lens, born 1631 ; died 1708 ; an enamel painter of Netherlandish origin who practised in London, and was buried in St. Bride's, Fleet Street. Probably, Bernard Lens (born 1659 ; died 1725) the second, was his son. He was a mezzotint engraver and a drawing-master ; he also kept a school, according to the *Dictionary of National Biography*, with John Sturt. Bernard Lens (born 1682 ; died 1740) the third, was the most eminent of them all, and was limner to George I and George II. He taught drawing at Christ's Hospital, and engraved plates illustrating '*A New and Compleat Drawing Book*.' Through the interest of Horace Walpole, to whom, and to the Duke of Cumberland, Bernard Lens gave lessons, the artist got a post as clerk in the Exchequer. A portrait of Handel, on ivory, fetched £12 10*s*., and one of Horace Walpole, when a youth, realised £25 at the sale of the Wellesley collection. In the University Galleries, Oxford, is an interesting portrait of Bernard Lens, the drawing master, by himself. He enjoyed a great reputation in his day, as is manifest from a letter quoted in Mr. Goulding's catalogue of the Duke of Portland's collection. In this letter, which is dated 1707, Bernard Lens is described as ' very able and the best master we have in London, a sober, diligent man and very careful.' At Welbeck is a portrait of himself, his own work, inscribed ' Bernard Lens pictor Ad. Vivum,' illustrated in Foster's *Miniature Painters, British and Foreign*. At the Victoria and Albert Museum is a portrait of Sarah Churchill, Duchess of Marlborough, in the Jones collection, and two others by him are in the Dyce bequest. There are 8 examples of Bernard Lens' work in the collection of the Marquis of Bristol at Ickworth, including one of Sir Isaac Newton.

LENS, PETER PAUL.—Was the son of Bernard (q.v.), and brother of Andrew Benjamin. The dates of the birth and death of this man appear to be doubtful, but we know that he was working in 1729, as there was a portrait of Catherine Lens, his mother, bearing that date in the collection of Mr. Wellesley; and that he was working as late as 1750 is proved by an example at Belvoir Castle of John, Marquess of Granby, inscribed on the back 'Peter Lens pin. 1750.' At Belvoir also is a portrait by him of Lady Frances Leslie. This artist is represented at Welbeck by a portrait of a gentleman, signed 'Peter Lens pinxit 1740,' exhibited at the Burlington Fine Arts Club in 1889 as Richard Hall; and another gentleman, exhibited at the same Exhibition of the B.F.A.C. as Richard Steele, signed on the reverse 'Peter Lens pinxit 1740.' Both these pictures are signed on the front with monogram P.L. It may be noted that the similarity of the signatures, interlaced initials, has led to confusion with Lawrence Crosse and Sir Peter Lely. In the collection of Mr. F. A. Newdegate of Arbury are family paintings of boys, life size, by this artist. Lord Hothfield owns a portrait of Beau Nash by him.

LÉONARD, MLLE. (?).—In the Exhibition of Miniatures at Brussels, 1912, a portrait of the son of the Duke of Orleans was shown, painted and signed by this artist. The work belongs to M. Bernard Franck of Paris.

LEONI, CAVALIERE OTTAVIO.—Born 1574; died 1628. A portrait of a member of the House of Savoy, in crayons, and dated 1625, was shown at the Loan Exhibition, Kensington, 1865, and some pencil sketches ascribed to him fetched small sums at the Wellesley sale.

*LE PRINCE, —. (French; eighteenth century).—This admirable artist is not considered a miniature painter, but an example of his work in small was sold at Christie's in the Hawkins sale. The British Museum possesses drawings by him, and a clever work is reproduced in Foster's *French Art from Watteau to Prud'hon.*

LEQUEUTRE, A. (London).—Exhibited 1831–36 R.A. (6).

LERABERT, —.—An enameller. Mentioned by Laborde as working in 1774.

LÉRINE, —. (French; late eighteenth century).—In the Wallace collection is a work, called 'La Comparaison' (amorous dalliance) in the catalogue XI., 184, signed Lérine. Bouchot does not mention this name.

LE ROY, —.—Represented at the Hermitage, Petrograd.

LE SAGE, P.—A French miniature painter who established himself in Holland. Flourished 1777. An example of his work was shown at the Burlington Fine Arts Club, 1889, and two views by him were sold at the Burdett-Coutts sale, Christie's, 1922.

LESPINIÈRE, —.—A French miniaturist of the eighteenth century. A miniature of the Duchesse de Mazarin was sold at Christie's, Lord Wharncliffe's collection, February 26th, 1920.

LESSER, VINCENT.—*See* LESSEUR.

LESSEUF, A. (London).—Exhibited 1832 R.A. (1).

LESSEUR, WINCENTE.—A Polish painter. 1745–1813. A portrait of the Countess Julie Potocki, signed, and dated 1790, is in Dr. Williamson's collection.

LESTANG-PARADE, ALEXANDRE DE—*See* DE LESTANG-PARADE, A.

LE SUEUR, —.—Much employed in the eighteenth century in executing enamels for snuff-boxes.

LE TELLIER (French).—Born 1755. Enameller to Louis XVI. Worked for the Parisian goldsmiths, and was paid 15 louis (360 francs) for an original, and 10 louis for a copy. He exhibited 1793, and onwards again to 1812, and was a clever artist. A miniature of a young man in grey dress and black hat, reproduced in Foster's *Miniature Painters, British and Foreign*, sold at Christie's, Waller sale, 1910, for 110 guineas.

LETHBRIDGE, WALTER STEPHENS.—Born in Devonshire 1772. Practised in London. He painted several popular actresses, some in character. There is a miniature by him of Dr. Wolcot now in the National Portrait Gallery, dated 1817. He also painted Dr. Horsley. Exhibited 1801–29 R.A. (58), S.B.A. (4). A miniature of W. H. Simpson as Hamlet, 1828, was sold at the Whitehead sale.

LEUTIN, —. (?).—There is a portrait of a naval officer in the Victoria and Albert Museum ascribed to this artist, who is surmised to be French.

Leuw, Wilme Van.—*See* Van Leuw, Wilme.

Le Veau, Jean Jacques André (1729–1785). In the Wellesley collection there was a pencil portrait of La Marquise de Caux, dated 1783, attributed to this artist. It fetched 30*s.* at the sale.

*Leventhorp, Miss M.—Exhibited 1796 R.A. (1). An honorary exhibitor.

L'Evêque, Henry (London).—Exhibited 1812–19 R.A. (12). Enamel painter to H.R.H. Princess Charlotte. A miniature of an unknown man by this artist was sold at the Mimeral sale.

Levitsky, Dmitri Gregorevitch.—Born Russia 1735; died 1822. Son of an engraver, and pupil of Lagrenée, who was in Russia in 1754. Levitsky executed the celebrated portrait of Diderot which is now in the Geneva Library. The Empress Catherine made him a member of the Smolny Institute, and he painted her portrait, a copy of which, belonging to Baron Schlichting, was shown at the Exp. 18. S., Paris, 1906.

Lewis, E. (Tunbridge Wells).—Exhibited 1847–55 R.A. (12).

Lewis, J. (London).—Exhibited 1801–8 R.A. (34).

*Lewis, Miss.—Exhibited 1802–83 R.A. (3). An honorary exhibitor.

*Lewis, Mrs.—Exhibited 1783 S.A. (3). An honorary exhibitor.

Leybold, Charles.—Born Stuttgart 1786; died 1844. Son and pupil of Jean Frédéric Leybold. Lived in Rome and at Vienna. Two of his works, one of which was signed, and dated 1820, were shown at the Brussels Exhibition, 1912.

Leyden, Lucas Van.—*See* Van Leyden, Lucas.

Lhoest, Joséphine.—The Comtesse de Romzée exhibited a miniature of a woman by this artist at the Brussels Exhibition, 1912.

Liano, Philip.—Born Madrid 1575; died 1625. Painted small portraits so exquisitely finished that he was called the ' Miniature Titian.' He was a pupil of A. Coello.

Licinio, Giovanni Antonio.—Called Il Pordenone, from his birthplace. Born 1484; died Mantua 1540. He painted very small portraits in oil and tempera. He is said to have approached the renown of Titian, and to have been pursued with deadly hatred by that great Venetian artist.

Liedet, Louis.—An illuminator. Fifteenth century. A miniature of Philippe le Bon, illustrating his *Chroniques de Hainaut*, was shown at the Brussels Exhibition, 1912, belonging to the Bibliothèque Royale de Belgique.

Liedström, Peter.—Born 1765; died 1804. A mediocre painter of this name is represented in the Wicanders collection.

Liénard (or Liénart) Edouard.—Born Paris 1779; died Lille 1848. Pupil of Regnault and Isabey. Painted portraits in the style of David. There is an enamel of Pope Pius VIII bequeathed by Mrs. Plumley to the Victoria and Albert Museum. He was Professor of the Academy of Lille 1823. A portrait of a young girl, signed 'Lienart,' was in the Exp. 18 S., Paris, 1906.

*Lievens, Jan.—A celebrated Dutch engraver and painter. Born Leyden 1607; died 1674 (?), Nagler says 1663. He visited England in 1630, and was favourably received, according to Descamps (q.v.), and painted Charles I, his Queen, and several of the nobility (Bryan). There was a portrait of the Earl of Essex in the Wellesley collection which realised £6 10*s.* at the sale, and there is an oil painting of Anna Maria Schurmann in the National Gallery.

Light, T. (London).—Exhibited 1806–88 R.A. (4).

Lilburne, Mrs. T.—Exhibited 1825 R.A. (1). An honorary exhibitor.

Lily, Peter.—Painted miniatures at the beginning of the nineteenth century. An example was shown at the Loan Exhibition, Kensington, 1865, viz. a naval officer, dated 1800.

Lincell, C. (London).—Exhibited 1800 R.A. (1).

Linley, J. (London).—Exhibited enamels 1786–93 R.A. (8).

Linnell, John, Senr.—Painter and engraver. Born Bloomsbury 1792; died Redhill 1882. Son of a wood-carver and picture dealer. Studied under Varley, and was acquainted

with W. H. Hunt and Mulready. He was a pupil of Blake and Godwin. He painted the Duke of Argyll in 1817, and in 1819 a miniature of his wife on ivory, which so pleased the Marchioness of Stafford that she engaged him to paint her daughter, Lady Belgrave, in the same style. Lords Francis Leveson Gower, Belgrave and Shelborne, Viscount and Viscountess Ebrington Lady Frederica Stanhope, and the Princess Sophia Matilda, and many others also sat for miniatures. His charge for portraits about that period was from 3 to 12 guineas a head. 'Landscape painting was what he loved best.' He was athletic and robust, boxed, rowed, and swam well, and performed a great part of his journeys on foot. His aim was to make enough money by portraiture to enable him to restrict himself to landscape painting. Between 1821 and 1847 he exhibited over 100 portraits. In 1847 he gave up portrait painting altogether—he was then 55—and devoted himself to rendering the Surrey landscape which he knew and loved so well. His pictures now fetch large prices—over 3,000 guineas having been paid at the Price sale in 1892 for 'Removing Timber.' He first exhibited at the Royal Academy in 1807, being then 15 years old. He continued to contribute for 74 years, but was never elected. In 1821 he put his name down, and waited for 20 years. In 1842 he withdrew it in disgust, and when later in life the Academy offered him membership he declined it. In the Loan Exhibition, Kensington, 1865, miniatures of his wife and family were on exhibition ; painted in 1820–24.

Linsell, C. (London).—Exhibited 1801–30 R.A. (28).

Liotard, Jean Etienne.—Born Geneva 1702. He quitted a merchant's desk to study Art in Paris. In 1738 he went to Rome in the company of the Neapolitan Ambassador. There he met with Lord Bessborough and some other young English aristocrats, with whom he went to Constantinople. This led to his adopting the Oriental dress, like the Lady Wortley Montagu now in the possession of the Portarlington family. Eccentricity of costume was, no doubt, an advertisement in its way, and when he revisited Paris he was known as 'Le Turc.' At the Strawberry Hill sale there was a portrait of 'this original artist' by himself, in a Turkish dress, and another of 'This Celebrated Artist' (to quote the catalogue), without his beard.

Some years later we find this cosmopolitan artist at Vienna, when Maria Theresa sat to him, as did the Emperor Joseph II. Visiting London, he painted the Princess of Wales and her sons. After various wanderings on the Continent, Liotard married a Dutch wife, and settled at his birthplace, Geneva, where he died on the eve of the French Revolution in 1790. His best works are generally considered to be in pastel. Walpole says, 'his likenesses were as exact as possible, and too like to please those who sat to him; devoid of imagination, he could render nothing but what was before his eyes. . . . Truth prevailed in all his works, grace in very few or none. Thus he had great business the first year and very little the second.' Another critic calls him an 'erratic meteor,' and says 'he succeeded here so well as to make Reynolds look to his laurels.' Sir Joshua seems to have thought him little better than a charlatan; but his estimate of his rival, if Liotard deserves such a title, may be given in his own words. 'The only merit,' says Reynolds, 'in Liotard's pictures is neatness, which, as a general rule, is the characteristic of a low genius, or rather no genius at all. His pictures are just what ladies do when they paint for amusement,' and so on. Others of his contemporaries, however, gave him credit for an extraordinary power of seizing and expressing the character of a face. Several of his works were shown at the Loan Exhibition, Kensington, 1865, one being an enamel. At Belvoir are two portraits of John, Marquis of Granby, assigned to Liotard. One is in crayons, painted at Constantinople and dated 1740. There are others in Ireland, and the Amsterdam Museum has been enriched of recent years by several works bequeathed by descendants. His abilities are appreciated on the Continent. 'La Dame aux Dentelles' may be seen at Amsterdam, Mme. d'Epinay at Geneva, and 'La Chocolatière' at Dresden. At the family seat of the Bessboroughs in Ireland, the Earl, the patron and travelling companion of the artist, formerly possessed something like 100 examples. Most of these have now disappeared; there still remains a work of the greatest charm, viz. 'Le Petit Déjeuner,' a young lady seated at table alone, which is most pleasing in colour, and full of simplicity and unaffected sweetness. Exhibited 1773–74 R.A. (7). His brother, J. Michael Liotard, was an engraver who practised in Paris and Vienna.

LIOTARD, J. MICHAEL.—*See above.*

LITTLEFORD, —.—Exhibited 1762–63 S.A. (4).

LIVESAY, RICHARD.—Portrait painter and engraver; died Southsea about 1823. He was a pupil of Benj. West, and practised in London during the latter part of the eighteenth century. Settling at Windsor, he taught George III's family drawing, and many Eton boys sat to him. The group of Eton boys going to Montem is his work. His portraits are usually small, and he painted some miniatures in oil. In 1796 he was made drawing-master to the Naval College at Portsmouth, when he adopted marine subjects. Several of his portraits were engraved by himself.

LIZINKA, MLLE.—*See* DE MIRBEL.

LLOYD, MRS.—*See* MOSER, MARY.

LOCK, FRED (London).—Exhibited 1843–46 R.A. (3).

LOCK, SAMUEL ROBERT (Brighton).—Exhibited 1849–54 R.A. (23).

LOCKEY, ROWLAND.—Was a pupil of Hilliard, and practised at end of sixteenth century. He was 'skilful in limning and in oil works and perspectives,' and is reported (*see* Nichols' *History of Leicestershire*) to have painted a group of the More family 'in one table.'

LODER, R. (London).—Exhibited 1801 R.A. (1).

LOGGAN, DAVID.—Born Dantzig about 1630 or 1635; died London 1693. He was instructed by Simon Pass and Hondius. He came to England, probably, during the Commonwealth, as the Earl of Verulam has a drawing of Cromwell by him, and the Duke of Richmond and Gordon has one of Charles II. He was certainly in London before the Restoration. Later he went to Oxford and became University engraver. He then went to Cambridge, and published in 1688 *Cantabrigia Illustrata.* The Ashmolean Museum has an example of his work, which is delicately finished, and marked by truth and skill. He was amongst the most eminent of those who drew *ad vivum* for the purpose of subsequent engraving. His drawing of Cardinal Mazarin realised £18 at the Wellesley sale. This plumbago, with Sir L. Jenkins, and others from the British Museum, are reproduced in Foster's *Samuel Cooper and the English Miniature Painters of the*

Seventeenth Century, where a list of his works will be found. He left a son who was Fellow of Magdalen College, Oxford. The portrait styled Sir Greville Verney in the Victoria and Albert Museum is very superior to the work of Thomas Forster which hangs in the same collection. Mr. John Charrington possesses a number of Loggan's portraits *ad vivum*.

LOGGAN, J.—Exhibited 1790 R.A. (11). He is described as a sculptor in Graves' *Royal Academy Exhibitors*.

LOMBARDI, GIOVANNI DOMENICO.—Born 1682; died 1752. An enamel of Peg Woffington, from George IV's collection, realised £14 at the Wellesley sale.

LOMBART, PIERRE.—An engraver. Born Paris 1612; died 1682. Worked in England. Portrait of Robert Walker, the painter, was exhibited in the Wellesley collection of plumbagos at the Victoria and Albert Museum, when the attribution was questioned.

LONG, W. (London).—Exhibited enamel 1800 R.A. (1). An honorary exhibitor.

LONGHI, GIUSEPPE.—Born Monza 1766; a miniaturist; better known as an engraver. There is a crayon portrait of Napoleon I by him in the Bodleian Library.

LORD, JOHN (London).—Exhibited 1834–55 R.A. (9).

LORENZINI, G.—A miniature of Pope Gregory XIII, signed by this artist, was shown by Sir Philip Rose at the Dickinson Loan Exhibition, 1885.

LORET (or LOREL).—Represented at the Hermitage, Petrograd.

LOS, D. E.—A portrait of Sir Isaac Newton thus ascribed, was shown at the Guelph Exhibition, 1891 by the Marquis of Bristol.

LOUCHY, —.—Represented at the Hermitage, Petrograd.

LOUP, MISS.—Exhibited 1797 R.A. (1). An honorary exhibitor.

LOUTHERBOURG.—*See* DE LOUTHERBOURG.

LOVEGROVE, —. (Gt. Marlow).—Exhibited 1770 F.S.A. (1).

LOVER, SAMUEL, R.H.A.—Born Dublin 1797; died Jersey 1868. He began art at an early age, and sang and wrote songs professionally. Practising miniature painting in

Dublin, he was elected a member of the R.H.A. in 1822. In 1832 he first exhibited at R.A., and continued up to 1862, exhibiting 58 miniatures. 'Mr. Lover exhibits a very sweet miniature of Mr. Pringle Taylor and another of Lady Knox' (*Athenæum* notice of R.A., 1837). In 1843 he went to the United States with an entertainment called 'Irish Evenings,' returning in 1848. His fame will rest upon his ballad poetry and his novels *Rory o' More* and *Handy Andy*. He was granted a civil list pension of £100 a year.

Lowe, Mauritius.—History painter; died Westminster 1793; a reputed natural son of Lord Sunderland. He was a student of the R.A., and a pupil of Cipriani. He exhibited miniatures at the Spring Gardens Rooms in 1776 and 1779, and also exhibited at S.A. (6) and R.A. (12) 1776–86. He gained the first R.A. gold medal for historical painting. Going to Rome, he fell into dissipated habits. On his return he was befriended by Dr. Johnson. Northcote says his manner of painting was execrable, and Miss Burney terms him 'a certain poor wretch of a villainous painter.'

Lowe, T. (London).—Exhibited 1845 R.A. (1).

Lubersac.—*See* De Lubersac.

Lucan, Margaret Smith, Countess of.—Amateur; born 1749; died 1815. Well known as a clever copyist of the early miniature painters—Hoskins, the Olivers, and S. Cooper. She also painted some good original miniatures, low in colour, with landscape backgrounds well introduced. Peter Pindar warns Walpole, who flattered her, thus:

> Ah, don't endeavour thus to dupe her
> By swearing that she equals Cooper.

She married Sir Charles Bingham, Baron Lucan, in Ireland. The present Earl of Lucan has a large collection of her works, and there are others at Althorp and Welbeck Abbey.

'Lucas, Master.'—The anonymous master of Holbein, mentioned by Van Mander as living in London.

Lund, —.—A work by this artist of a man dressed in red was exhibited at the Brussels Exhibition, 1912, belonging to M. A. Pinson, Paris.

Lündback, Arvid.—Born 1752; died in Stockholm 1827. This artist is represented in the Wicanders collection by a portrait of Bishop Taube.

Lupton, Thomas (London).—Exhibited 1811–20 R.A. (4).

Lusse.—*See* De Lusse.

Lyénard (or Lyénart).—*See* Liénard.

Lyon, Corneille de.—*See* Corneille.

Lyon, J. (London).—Exhibited 1803–6 R.A. (2).

L., C.—A portrait of an officer in uniform, done in pencil or Indian ink, and signed C. L., was shown at the Dickinson Loan Exhibition, 1885, the property of Sir Philip Rose.

Mabbet, R. (London).—Exhibited 1780–81 R.A. (2).

*Mabuse, Jan Gossaert.—Born about 1470 at Maubeuge, died Antwerp 1541. Much doubt exists about works by this celebrated artist. According to Van Mander, he visited England, and there are certainly several portraits in this country ascribed to him, including those of Henry VIII and his children at Hampton Court. The beautiful triptych of James III, James IV, and Margaret of Denmark at Holyrood was formerly assigned to him (*see* Foster's *Stuarts*, vol. i., wherein they are figured). His manner is extremely highly finished and minute—qualities exemplified in the Grimani Breviary.

Macco, Alexander (Austrian).—Lemberger suggests that he came under the influence of Andrew Plimer, q.v., and adds that 'he worked in England for some time.'

Macgavin, J. (London).—Exhibited 1797–1820 R.A. (5). Represented at the Loan Exhibition, Kensington, 1865.

Macgavin, W. (London).—Exhibited 1793–1807 R.A. (8).

Machera, Ferdinand.—Born at Dôle in 1776. Pupil of Devosges. Lived at Lyons and at Paris. In the Brussels Exhibition, 1912, an example by this artist, signed, and dated 1809, was shown. It belonged to Prince de la Moskowa.

MacIntosh, —. (London).—Exhibited 1768–69 S.A. (2).

Mackenzie, Mrs. Isabella (London).—Exhibited 1843–46 R.A. (2).

Mackie, J. B. (Deptford).—Exhibited 1838–39 R.A. (2).

Mackie, W. B. (London).—Exhibited 1830–31 R.A. (4).

Mackreth, Miss Harriet, F.S. (Newcastle).—Exhibited 1828–42 R.A. (23), S.B.A. (1).

Macleay, Kenneth, R.S.A.—Born Glasgow 1802; died 1878; son of K. Macleay, antiquary, Glasgow. Painter of a miniature of Byronic type very much in the manner of Sir W. Ross—the same freshness but perhaps a little broader in treatment. He painted a portrait of the Duke of Argyll, also the costumes of the Highland clans for Queen Victoria.

Macleod, D. (London).—Exhibited 1793 R.A. (1).

MacMorland, Patrick J. (Manchester).—Exhibited 1774–82 R.A. (9), S.A. (6). He also worked in Liverpool.

Macourt, G.—Born in Germany, according to Lord Orford; died 1768. Practised miniature painting in London.

Macpherson, Mary (London).—Exhibited 1828 R.A. (1).

*Maes (or Maas, as he is commonly called), Nicholas (Dutch).—Born at Dort in 1632; died 1693. One of the most prominent *genre* painters of the Dutch school. He was a pupil of Rembrandt; was largely employed in portraiture during the later years of his life at Amsterdam, where he died. There was a drawing of an old woman in the Wellesley collection. 'The Idle Servant' in the National Gallery is a well-known example of his powers.

Mailly.—*See* De Mailly.

*Mainwaring, Miss Mary (London).—Exhibited 1822–24 R.A. (6). An honorary exhibitor.

Maire, —.—French School; middle of nineteenth century. There is a portrait of a General, after Winterhalter, in the Wallace collection.

Mákelburg, —.—Amateur. Professor of Law in Königsberg University. Flourished between 1812 and 1817. Lord Hothfield has an example by him—a portrait of the Baroness Stael von Holstein.

Malbone, Edward Greene.—American miniature painter; born in Rhode Island towards the close of the eighteenth century. As a lad he was allowed to assist an artist working on scene painting, when he asked permission to

paint a scene himself, and was most successful in his attempt. His sister, Mrs. Whitehorne, has related that when he was about 16 he painted a portrait of Thomas Lawrence which was so universally admired by every person of taste who saw it that his father realised his son's talent, but, there being neither drawing nor painting masters in Newport, he sent the picture by a friend to Philadelphia, to a French artist, with the request that he should receive his son as a pupil. The Frenchman demanded such exorbitant terms that the scheme fell through, but, nothing daunted, Malbone, when only 17, established himself at Providence as a miniature painter. Meeting with Washington Allston, the pair went in 1800 to Charleston, where Malbone painted many miniatures. Later, according to Miss Wharton, the two artists came to London, where they were cordially welcomed by Benjamin West, who was then President of the Academy. In Foster's *Miniature Painters, British and Foreign* several examples of portraits by this American miniature painter are figured. According to his friend Allston, Malbone's work was admirable in technique, and he had the happy talent of elevating character without impairing the likeness. This was remarkable in his male heads, and no woman ever lost beauty under his hand. He was of a naturally delicate constitution, and died in 1807 at the early age of 32.

Mallet, Jean Baptiste.—Born 1759 at Grasse ; died 1835. He studied first at Toulon under Julien. His drawings in gouache made during the Revolution recall, without equalling, those of Debucourt. He exhibited 1800, and received medals 1812 and 1817. Examples owned by Col. de La Villestreux were shown at the Exp. 18 S., Paris, 1906. A sepia drawing representing a students' fête fetched £16 10*s.* at the Wellesley sale.

Malpe, John.—Born Ghent 1764 ; died 1818. Visited Paris, and worked occasionally in portraits in miniature.

Malthann, Theodorus.—An ink and wash drawing of Theodore de Fürstenberg, Bishop of Paderborn, signed '*Ad vivum*, 1606,' is in the Duke of Portland's collection at Welbeck.

Mandy, J. C. (London).—Exhibited 1811–33 R.A. (24).

MANINI, CHEVALIER GAETANO.—Born at Milan; flourished 1761–75; died about 1790. A snuff-box by this Italian enameller is in the possession of Mr. Whitcombe Green. It has portraits of Prince Frederick and Princess Augusta of Wales, and is dated 1758.

MANNERS, W. H., JUNR. (London).—Exhibited 1830 R.A. (1).

MANNIN, MRS. (London).—Died Brighton 1864. Exhibited R.A. (43) and B.I. (13) under her maiden name of Miss Millington from 1829 to 1832, and from that year up to 1857 as Mrs. Mannin. She was a clever artist, largely employed, excelling in portraits of children.

MANSELL, MAJOR.—Exhibited 1802 R.A. (1). An honorary exhibitor.

MANSION, J.—Born Nancy 1785 (?); working till 1834. At Metz is a still-life with bird by him. There are several examples of his work in the Wallace collection, some of the most important of which are reproduced in Foster's *Miniature Painters, British and Foreign.* A portrait of a lady, dated 1808, was sold at Sir J. Scott's sale, Christie's, 1913, for 40 guineas. Mansion was employed as painter in the Sèvres manufactory under the Restoration. Exhibited 1829–31 R.A. (3). Examples of his work were shown at the Brussels Exhibition 1912 (2), and the Exp. 18 S., Paris, 1906 (1).

MANYOKI, ADAM.—Hungarian School; seventeenth century. One of his works was shown at the Brussels Exhibition, 1912.

MANZINI, C. (London).—Exhibited 1842–43 R.A. (3), including portraits of Bishop Blomfield and Rt. Hon. Thomas Grenville.

*MARATTI, CARLO (Italian).—Historical painter. Born at Camurano, near Ancona, 1625; died Rome 1713. Was a pupil of Andrea Sacchi, who was Superintendent of the Pictures at the Vatican, where he partly restored the frescoes of Raphael. Maratti etched several plates after the Italian masters. In the Wellesley collection was a plumbago of the Abbate Gaetani which realised £3 at the sale.

*MARCHI, GIUSEPPE FILIPPO LIBERATI.—Italian engraver and painter; eighteenth century. Born Rome 1735;

died London 1808. He was brought to London in 1752, when only 17, as an assistant, by Sir Joshua Reynolds. According to Chaloner Smith, Marchi attempted to establish himself as a portrait painter, but without success, and returned to and remained with Reynolds. He painted draperies for the President, but Marchi's fame rests upon his powers as a mezzotint engraver. Some of his plates after Reynolds such, e.g., as the Mrs. Bouverie and Mrs. Crew, and Oliver Goldsmith, are very fine. In the Wellesley collection there was a drawing of Goldsmith, in pencil, by him.

MARCINHEZ.—An enamel bearing this signature, of a man in a grey dress, was shown by Mr. FitzHenry at the Exp. 18 S., Paris, 1906. It was dated 1776.

MARCUARD, C. (London).—Exhibited 1810–19 R.A. (3). A portrait of the Hon. H. F. J. Perceval, by him, sold at Christie's, Hawkins sale, 1904, for £9 9*s*.

MARÉES, GEORG DES.—*See* DES MARÉES, G.

MARESHAL, P. (London).—Exhibited enamels 1850 R.A. (2).

MARINKELLE, JOSEPH.—Born Rotterdam 1732 ; died Amsterdam about 1775. Was an excellent painter of portraits in miniature.

MARIS, —.—Flourished 1831. An example by this artist was shown at the Burlington Fine Arts Club Exhibition, belonging to Sir Guy Campbell, Bart.

MARMOCCHINI, GIOVANNA CORTESE.—Born Florence 1666 ; died 1731. Studied miniature painting, in which she chiefly excelled, under Ippolito Galantini. She also worked in oil and crayons.

MARON.—*See* DA MARON and MENGS.

MARQUIS, —.—Practising in the reign of James I. His portraits were in oil, on a small scale.

MARSH, R. (London).—Exhibited 1791 S.A. (2).

MARSHALL, A. (seventeenth century).—Vertue mentions copies of Van Dyck by him.

MARSHALL, THOMAS (London).—Exhibited 1828 R.A. (4). The Duke of Rutland owns a portrait of Lady Catherine Forester by him, dated 1829.

MARSTON.—Exhibited 1825 R.A. (1).

MARSZATKI.—There was a portrait of an officer in uniform signed thus at the Whitehead sale. It fetched £11.

MARTIN, —.—There were two brothers of this name, deaf and dumb, viz. François and André. They exhibited in Paris in 1810. Madame Duchatelet exhibited a portrait of an actress at the Exp. 18 S., Paris, 1906, signed 'André Martin, sourd-muet, 1819,' and a portrait of a man signed André Martin, 1818, was shown at the Brussels Exhibition, 1912. There is a portrait of the Princess Lamballe in Lady Northcote's collection, a profile, in a blue dress, signed Martin, which came from the Whitehead collection. It was exhibited at Fine Arts Society, 1892, and at the R.A. Old Masters, 1879, under the name of J. Martin.

MARTIN, ELIAS.—Born Stockholm 1739; died 1818. Distinguished landscape painter, and also noted for water colour and engraving. Dr. Asplund describes him as being a good colourist with a fine touch.

MASKALL, MISS (London).—Exhibited 1807–13 R.A. (4).

MASSARD, JEAN ANTOINE (French).—Flourished early in the eighteenth century.

MASSARD, L. (French).—Pencil drawings of Louis IX (St. Louis) and Louis X were in the Wellesley collection.

MASSÉ, JEAN BAPTISTE.—Born Paris 1687; died 1767. Painter and engraver. A pupil of Jouvenet and Chatillon, and very celebrated in his day. A Protestant—he was received at the Academy in spite of his religion by authority of the Regent. He was also a friend of Voltaire. In the archives of the Minister of Foreign Affairs mention is made of portraits of Louis XIV set in boxes enriched with precious stones, valued at 50,000 to 130,000 francs. He was a good engraver, and brought out 52 engravings of pictures at Versailles, and painted miniatures with success. Massé has been termed a link between the old Masters and the miniaturists of the eighteenth century. There was an admirable portrait of Nattier by him shown at the Exp. 18 S., Paris, 1906, belonging to M. Ed. Taigny.

MASSÉ, SAMUEL.—Born Tours 1671; died 1753. Enjoyed a reputation in his day.

MASSON, RICHARD, SIEUR DE LA RICHARDIÈRE.—Flourished during the seventeenth century, and was painter and valet de chambre to Louis XIII.

Massue, C.—Practised early nineteenth century. The Pierpont Morgan collection contains an example of this artist, viz. a portrait of Mlle. Dugazon, dated 1825.

*Matham, Theodor.—Born 1606; died 1660. Was a Dutch engraver. The Wellesley collection contained a plumbago of the portrait of Castiglione, after Raphael, by him, drawn at Amsterdam in 1639. It fetched £9 at the sale.

Mathews, H. (London).—Exhibited 1798–1808 R.A. (12).

Mathews, T.—Exhibited 1813, R.A. (1). An honorary exhibitor.

Mathias, —.—A signed example by this artist was exhibited at the Brussels Exhibition in 1912 by Mme. Alf. Orban.

Mathies, —.—There was a portrait of Kant, dated 1803, shown at the Loan Exhibition, Kensington, 1865.

Mathieu, Jean Adam.—Born Stralsund 1698; died Paris 1753. Enamel painter to the French Court, lodgings in the Louvre being assigned to him.

Maubert, James.—French artist. Died 1746. He painted portraits of many English poets; and a small full-length in oils, of Dryden with his dog, by him was included in the Strawberry Hill sale catalogue.

Maubert, Mme.—Miniaturist to the Court of Louis XV.

Maucourt, Charles.—Born Germany about 1743; died London 1768. Practised portrait painting in London for several years, in oils, water colours, and miniatures. Was a member of the Incorporated Society of Artists 1761–67. He also mezzotinted.

Maund, C.—A miniature of Mrs. George Wagner, lent by Mr. H. Wagner, was shown at the Dickinson Loan Exhibition of Miniatures, 1880.

Mauris, J. (London).—Exhibited enamels 1774–75 R.A. (9).

May, A. (London).—Exhibited 1813 R.A. (1).

Mayr, Peter.—Born at Fribourg in 1758; died at Munich in 1836. Worked at Augsburg, Munich, and Vienna. Represented at Brussels Exhibition, 1912, by a portrait of an officer, belonging to S.A.R. the Countess of Flanders.

Meadows, J. (London).—Exhibited 1812–45 R.A. (9).

Meadows, W. (London).—Exhibited 1830–32 R.A. (3).

MEAKIN, MISS MARY L. (London).—Exhibited 1843–62 R.A. (11).

MEDINA, SIR JOHN BAPTIST.—Born Brussels 1659; died Edinburgh 1711. He was the son of a Spanish captain—Medina de l'Asturias—who settled in Brussels. Sir John was instructed in painting by Du Chatel. He came to England in 1686, where he drew portraits for several years. The Earl of Leven encouraged him to go to Scotland, where he was knighted by the Duke of Queensberry, Lord High Commissioner, and where he died in 1711, leaving twenty children. In Walpole's *Anecdotes* will be found particulars of some portraits painted by him, and in the Wellesley collection was a pencil drawing of John Medina, a son of the artist.

MEE, MRS. ANNE (London).—Born about 1775; died 1851. Eldest daughter of John Foldstone, an artist who died young. She was deemed clever as a musician, poetess, and painter. She must have commenced miniature painting when very young, to assist her family. Walpole's friend, Miss Berry, says she had a mother and eight brothers and sisters to support. In the Guelph Exhibition there was a portrait of Mrs. Fitzherbert attributed to Sarah Mee. George IV, when Prince of Wales, gave Mrs. Mee many commissions, and there are a number of her works at Windsor, but not of remarkable merit, and there are examples at the Victoria and Albert Museum. She exhibited 1804–37 R.A. (39), B.I. (3), and retired from practice after 1837. Five miniatures, lent by Viscount Lascelles, the Earl of Sandwich and the Hon. Mrs. Keppel, were shown at the British Empire Exhibition, 1924. *See also under* FOLDSTONE.

MEJANEL, P. (London).—Exhibited 1834 R.A. (1).

MELDER, GERARD.—Born Amsterdam 1693; died Utrecht 1740 (some say later). By copying and imitating some miniatures by Rosalba he arrived at great proficiency in the art. He drew the portraits of many of the principal persons of his time; also painted in enamel, but is more distinguished for his miniatures, and is considered one of the best artists of his day in that style.

MELEM.—*See* VON MELEM.

MELLAN, CLAUDE.—Born 1598 at Abbeville; died Paris 1688. Pupil of Gauthier and Vouet. Went to Paris in

1620, and afterwards to Rome. There was a small pencil drawing of Cardinal Mazarin in the Wellesley collection, assigned to him, which fetched £3 at the sale.

MELLIET (French).—Of Versailles. Nineteenth century (?). Pupil of Aubry.

MENAIGO, SILVESTRO.—Born Venice about 1680. Was a scholar of G. Lazzarini. He is said to have painted beautifully in miniature, but became negligent and feeble in his work.

MENARD, C.—A miniature by him, dated 1795, of a girl with dark hair, white dress, blue sash, was sold at Christie's, May 21st, 1914, for £90.

MENENDEZ, DON F. ANTONIO.—Born Oviedo, 1682; died 1752. He travelled in Italy, and, being in great poverty at Naples, he enlisted in the Spanish infantry. Later, removing to Madrid with his wife and family, he painted Philip V, his Queen, and other members of the Royal family. Two of his sons were artists.

MENENDEZ, DON MIGUEL JACINTO.—Born Oviedo 1672. Elder brother of F. Antonio Menendez. He studied in Madrid, and was made, in 1712, Court painter to Philip V.

MENESES, OSORIO FRANCISCO (Spanish).—Born Seville 1636; died 1705. A pupil and imitator of Murillo. In the Wellesley collection was a girl, painted on copper. Meneses was also represented at the Hermitage, Petrograd.

MENGS, ANNA MARIA.—Born Dresden 1751; died 1795. Daughter of Anton Rafael Mengs. She went with her father to Rome, and in 1777 she married a Spanish engraver, Manuel Carmona, who was made Court painter. At Madrid she became well-known as a portrait miniaturist, and in 1790 joined the Academy of San Fernando. Her aunt, Theresa, q.v., whose work may be seen at Dresden, was a copyist in miniature of the great masters

MENGS, ANTON RAFAEL.—Born 1728 in Bohemia; died at Rome 1779. Taught by his father, Ismael Mengs. Went to Rome in 1741; returned to Saxony in 1744, where he became Court painter. Visited Rome in 1745, Dresden in 1749, Rome in 1752, Madrid in 1761. A portrait of himself in plumbago on vellum fetched £5 10*s.* at the Wellesley sale. Whilst at Rome he copied the works of

Raphael in miniature for the Elector of Saxony. He is best known by larger works to be found in the principal European galleries.

MENGS, ISMAEL.—Born Copenhagen 1688; died Dresden 1764. Father of Rafael Mengs. He was an enameller, miniature and Court painter at Dresden. He went to Rome with his son. Was made painter to the Court of Poland. Director of the Dresden Royal Academy. There are numerous miniatures by him in the Royal Gallery, Dresden, mostly religious subjects.

MENGS, THERESA CONCORDIA (MME. DA MARON).—Born 1725; died at Rome 1806. Daughter of Ismael Mengs; married Da Maron. Mlle. Mengs is represented at the Hermitage, and in the Dresden gallery. She excelled in enamels, miniatures, and crayons.

MENUSIER, —. (French).—Flourished 1812–19. A miniature of Miss Bolton, a musician, dated 1817, was in the collection of Mr. Jeffery Whitehead. In the Duke of Portland's collection are miniatures of Napoleon, signed, and dated 1815, of Marie Louise, 1812, and of the King of Rome, 1819, signed Menusier.

MERCIER, MRS. (London).—Exhibited 1761 S.A. (5).

MERCIER, PHILIP (1689–1760).—A drawing of Frederick Lewis, Prince of Wales, sold for £3 at the Wellesley sale.

MESSINA, ANTONELLO DA.—*See* DA MESSINA A.

METSEN, —.—There was a miniature of Mrs. Jordan as Miss Bland, lent by Col. H. Malet to the Grafton Exhibition of Dramatic and Musical Art in 1897, ascribed to this artist.

*METZU, G.—Born 1629; date of death uncertain—1667 (?). A portrait by this well-known artist was shown at the Loan Exhibition, Kensington, 1865, amongst the miniatures, by Sir Hamilton Seymour; also at the Brussels Exhibition, 1912.

MEUNIER.—A miniature of Napoleon I by this artist was sold at Christie's April 12th, 1916, Sibthorp collection.

MEUREL, —.—A finely painted miniature of Cecile Garnier, granddaughter of Bone, the painter, in gilt frame, was sold at Sotheby's July 28th, 1919, and described as by Meurel. This was probably the work of Meuret (*see below*).

MEURET, FRANÇOIS.—Born at Nantes 1800; died 1865; pupil of Aubry. A portrait of Germain Bède de Maurville in uniform, belonging to the Wicanders collection, is a fine example of the powers of this French artist. S.A.R. le Duc de Vendôme lent 10 examples by Meuret, after Ross and Winterhalter, to the Brussels Exhibition, 1912, including portraits of Louis Philippe, la Reine Louise, and others of the Bourbon family; and Miss Ormesby contributed a portrait of Mme. Grisi, the great actress and singer, by this artist, dated 1848, to the Grafton Exhibition of Dramatic and Musical Art in 1897.

MEVES, AUGUSTUS.—Practised early in the nineteenth century but does not appear to have exhibited. He died suddenly in Shoreditch 1818.

MEYER, F. A.—Born Prague 1710; died 1782. Painted highly finished diminutive portraits.

MEYER, JEREMIAH, R.A.—Born 1735; died 1789. According to Redgrave, his father (who brought him from his native place, Tübingen, in Würtemburg, to London when he was 14) paid £200 to Zincke for two years' pupilage. In 1761 he gained the S.A. premium for a design of the King's profile from which to make a die for the coinage. This doubtless had something to do with his appointment, when only 29, as enameller to George III and miniature painter to the Queen. He was an exhibitor at the Academy (of which he was one of the foundation members), but of only 19 examples, from 1769–83, six years after which he died at Kew, whither he had retired. He also exhibited from 1760–67 at the Society of Artists (10). His miniatures are greatly and justly admired: excellent alike in drawing and finish, true to life, and marked by refinement of colour —all of which encomiums may be said to be justified by the delightful example at Castle Howard of Margaret Leveson-Gower, Countess of Carlisle, which has the delicacy of a Cosway but greater truth to Nature, and is reproduced in Foster's *British Miniature Painters*. His style is said to have been much influenced and improved by the work of Reynolds. A portrait of the Princess Augusta and an enamel of Lady Helen Churchill realised £9 10*s*. and £17 10*s*. respectively at the Wellesley sale.

MEYTENS, MARTIN VAN.—*See* VAN MEYTENS, M.

MICHELIN, JEAN.—Probably born at Langres in 1623; died London 1696. A portrait of George, Duke of Brunswick, 1624–1705, is in the Rijks Museum collection, where it was brought from the Mauritzhuis.

MIEREVELD, MICHIEL JANSZ.—Born Delft 1568; died 1641. Pupil of I. Wierix, the engraver. He may be termed a miniature painter. Houbraken says he painted no less than 5,000 portraits. There are 8 examples in the National Portrait Gallery. Many of his works are small oil heads, in which his delicate brush and careful finish qualified him to excel. His father was a goldsmith. He was in England in the reign of Charles I, and his work is to be found in the principal collections. The Queen of Holland lent 3 examples to the Brussels Exhibition, 1912. The Duke of Buccleuch exhibited a portrait of Anne of Denmark at the Loan Exhibition, Kensington, 1865, by him. A study in pencil of a Spanish General realised £5 at the Wellesley sale.

MIERIS.—A miniature of Pamela, Lady Edward Fitzgerald, as Diana was exhibited by the Hon. Mrs. Wyndham at the Burlington Fine Arts Club, signed 'Mieris.'

MIERS, J.—Flourished 1760–1810. Profile painter and jeweller, of 111 Strand; contemporary and imitator of Sir W. C. Ross; 22 very beautiful silhouettes by him were sold at Christie's July 23rd, 1912, and Mr. F. Wellesley possessed an interesting portrait of John Smart, Senr., by him in Indian ink, drawn in 1799, and presented to his wife, which fetched £20 at the sale.

*MIGNARD, NICHOLAS.—Born 1605; died 1668. Occasionally painted miniatures. He was a portrait painter to Louis XIV and his Court; of recognised ability. A red chalk drawing by him of King Gustavus Adolphus fetched £12 10*s.* at the Wellesley sale.

*MIGNARD, PIERRE.—Born Troyes 1610; died Paris 1695. According to Viardot, this artist, who studied in Rome under Annibale Carracci, became Court painter at Paris in succession to Le Brun; occasionally painted small heads on copper. There was a miniature of Molière by P. Mignard shown at the Brussels Exhibition, 1912.

MIJN.—*See* VAN DER MIJN.

MILBOURN, JOHN.—Pupil of F. Cotes, R.A. Painted small whole-length portraits. A copy by him of the head of Sir Thomas Wyatt from the original belonging to Lord Romney was in the Strawberry Hill sale.

MILES, EDWARD.—Born Yarmouth, and practised in London during the latter part of the eighteenth century. He was miniature painter to the Duchess of York and Queen Charlotte. In 1797 he went to Petrograd, where he became painter to the Russian Court; he painted the Emperor Alexander I and the Empress Maria Louisa. In 1807 he left Russia and went to Philadelphia, where he died in 1828. He exhibited at intervals from 1775–97 R.A. (53).

MILES, G. H. (London).—Exhibited 1824–29 R.A. (5).

MILFORD, H. (London).—Exhibited 1808–11 R.A. (2). An honorary exhibitor.

MILLER, J.—Died 1764; practised in London during the middle of the eighteenth century.

MILLET, F.—Exhibited 1837–38 R.A. (3).

MILLET, FRÉDÉRIC.—Born at Charlieu, France, in 1786; died Paris 1859. Pupil of Isabey, and of Aubry. Two portraits by Millet were shown at the Brussels Exhibition 1912.

MILLETT, H. (Bath).—Exhibited 1809–17 R.A. (9). A miniature of Mrs. Bridgewater, the work of this West-country artist, was sold at the Whitehead sale.

MILLINGTON, HENRY.—Exhibited 1761–1811, F.S.A. (16), R.A. (1).

MILLINGTON, JAMES HEATH.—Born at Cork early in nineteenth century; died 1873. A student of R.A. in 1825, and gained many prizes. He became Curator of the Painting School. Exhibited portraits, including some miniatures, 1831–70 R.A. (27), S.B.A. (22), B.I. (8). He is represented by an example at the Victoria and Albert Museum, dated 1820.

MILLINGTON, MISS.—*See* MANNIN, MRS.

MILTENBERG, J. JACOB (London).—Enamel painter. Exhibited 1776–86 R.A. (2).

MILTON, J. (London).—Exhibited 1826–36 R.A. (2).

*Miranda, Juan Careno (Spanish).—Born Aviles (Asturias) 1614; died 1685, Madrid. There are frescoes by him forming part of the decoration of a castle of Philip IV, and works by him may be seen in Paris, Berlin, and Vienna.

Mirbel.—*See* De Mirbel.

Mitchell, J. T. (London).—Exhibited enamels 1798–1830 R.A. (64), S.B.A. (11), B.I. (2), and elsewhere.

Mitchell, Miss (London).—Exhibited 1810–12 R.A. (3).

Modestus, —. (fifteenth century).—A monk of Fulda. Mr. Bradley mentions him as having painted a miniature of Candidus, the painter.

Moira, Edward Lobo.—Exhibited 1848–87 R.A. (122), New Water Colour (3). He painted Louis Napoleon, Don Pedro V, King of Portugal, and many members of the English Royal family and aristocracy.

Mole, John Henry.—Born Newcastle-on-Tyne. Exhibited 1845–46 R.A. (11), including a portrait of Earl Grey. Was Vice-President of the Royal Institute.

Molinary, A.—According to Lemberger, this artist worked in Paris, Petrograd, and Vienna (?), and ' his pictures show power and originality.'

Molitor, Johannes Oswald.—Born Hamburg 1700; died 1750. According to Nagler, he painted portraits, both in oil and miniature.

Möller, Andreas (German).—Painter of German Royalty.

Möller, The Chevalier Johannes.—A clever Danish artist, who practised in London about 1870. He painted for Messrs. Dickinson, of New Bond Street, London. He exhibited at the R.A. 1847–73 (15). Portraits by him of Christian VIII, King of Denmark, and the Emperor Alexander II of Russia, 1860, were shown at the Loan Exhibition, Kensington, 1865.

Mondron, E.—In the Wellesley collection there was a portrait of a man painted *en grisaille*, thus signed, dated 1794.

Monk, E. V. H. (London).—Described as a miniature painter; he exhibited a work entitled ' Sporting Nymphs ' at the Academy 1829.

Monk, M. C.—Exhibited 1780 R.A. (1).

MONSTIER.—*See* DU MONSTIER.

MONTAGUE, —. (London).—Exhibited 1806 R.A. (1).

MONTAGUE, J. (London).—Exhibited 1797 R.A. (5).

MONTGIRAUD, MME.—*See* DUCREUX, ROSE.

MONTPETIT.—*See* DE MONTPETIT.

MONTVIOLET, —.—A portrait of Lady Pitt, dated 1790, was shown at the Loan Exhibition, Kensington, 1865, thus signed.

MOORE, J. (Sheffield and London).—Exhibited 1827–31 R.A. (5).

*MORE, SIR ANTONIO.—Born Utrecht 15— ; died Antwerp. Studied under Schorcel, and at Rome. In 1552 he went to Spain, and painted Philip II, and, becoming a favourite with the prince, he was sent by him to take the portrait of the Infanta of Portugal, his first wife. He afterwards came to England, and painted the Princess Mary Tudor, Philip's second wife. Here he held the post of painter to Their Majesties, and had many eminent sitters. After the Queen's death he returned to Spain with Philip, but offended the King. He then retired to the Netherlands, practising at Brussels, also at Antwerp, where he died. He was a very handsome man, and lived in great state. In Charles I's collection was a portrait of Queen Mary on a small gold plate, and other miniature work by him was shown at the Loan Exhibition, Kensington, 1865. Although not generally reckoned a miniature painter, there were two interesting miniature portraits by him shown at the Winter Exhibition R.A., Burlington House, in 1879 : one of Queen Mary, the property of the Duke of Buccleuch, which was part of the Royal collection of Charles I, and was given to that monarch by Lord Suffolk ; and another of Elizabeth of France, third wife of Philip II of Spain, this latter being the property of Mr. Alfred Morrison. Also at the Strawberry Hill sale there was a miniature of Thomas Howard, Duke of Norfolk, sold to Lord Northwick for £37 16*s.*, which came from the Arundel collection. It afterwards belonged to Richardson, the painter, and was engraved amongst the Houbraken heads of illustrious men. There were two works by More shown at the Brussels Exhibition, 1912, one being a portrait of Gen. de la Cueva, lent by the King of Würtemberg.

MOREAU, CLÉMENT; (French).—Born at Paris in 1801; pupil of Ingres. An example of his work was shown at the Brussels Exhibition, 1912.

*MOREAU, JEAN MICHEL (MOREAU '*le Jeune*') (French; eighteenth century).—Born Paris 1741; died 1814. Best known as a designer and engraver. He was the son of a wigmaker, Moreau the oil-painter being his brother. A full-length of Louis XV in youth, and a pendant of Marie Leczinska, are in the Wallace collection. A pencil portrait of Charlotte Corday fetched £18 at the Wellesley sale (it is said to have been drawn in court by Moreau during her trial for the slaying of Marat, 1793), and a small *fête champêtre*, dated 1774, realised £26 at the same sale.

*MOREAU, LOUIS GABRIEL.—Born 1740; died 1806. Called 'Moreau *l'ainé*.' Some gouaches were shown at the Exp. 18 S., Paris, 1906, by this artist, who is well known by his landscapes in the Louvre, etc.

MOREELSE, P.—Born Utrecht 1571; died 1638. Pupil of Van Miereveld. Two works attributed to this artist were shown at the Brussels Exhibition, 1912.

MORELLI, —.—Beginning of the nineteenth century. A portrait by this artist of Czar Nicholas I, 1826, was sold at the Mimeral sale. A cameo of Napoleon I was shown by Earl Spencer at the Burlington Fine Arts Club Exhibition, 1889. A circular snuff-box, set with a gold medallion, of Alexander I of Russia, by Morel (*sic*) sold at Christie's November 21st, 1919.

*MORLAND, GEORGE.—Born 1763; died 1804. This well-known artist painted miniatures at Margate in his early days, and is said to have exhibited at the R.A. when 10 years old; but whilst some of his female heads are painted with much delicacy, he cannot be classed as a miniature painter. Hassell mentions two miniatures by George Morland on lids of snuff-boxes, one a landscape, the other the interior of a stable in oils on copper. There were also 4 shown at the Brussels Exhibition, 1912. A portrait of himself, painted in 1803, was shown in the Retrospective Miniatures section of the British Empire Exhibition, 1924.

MORLAND, THOMAS.—Col. E. W. Williams owned a miniature of a gentleman in a wig and a mulberry coat (Peter Theobald, Esq., *ætat* 73), signed 'Tho. Morland, *pinxit* 1729.'

*Moroni, B. (Italian).—Born at Albino, Italy, 1510; died 1578. A portrait of an old gentleman, painted by this eminent artist, was shown at the Brussels Exhibition, 1912. He is remarkable for the apparent absolute fidelity of his portraiture.

Morris, Mrs. Best (*née* Miss Sharpe) (London).—Exhibited 1822–41 R.A. (12). An honorary exhibitor.

Morris, J. (London).—Exhibited 1813–16 R.A. (6).

Morteaux, —.—Enamel painter; flourished in Paris about 1820. An example of his work was shown at the Guelph Exhibition (No. 586.)

Morton, Maria (London).—Exhibited 1839–51 R.A. (2).

Moseley, Mrs. Henry.—*See* Miss M. A. Chalon.

Moser, George Michael.—First keeper of the R.A., and one of its most active founders. Was a fine metal chaser and medallist, and especially excelled in enamel, used for ornamenting trinkets. He was the son of a sculptor, and was born at St. Gall in 1704. Coming to England, he was employed by the Royal family, and designed the King's great seal. He enjoyed the respect and friendship of men 'whose names are well known in the world,' says Sir Joshua Reynolds, who wrote his obituary notice in eulogistic terms. His daughter and only child, Mary Moser, R.A., painted flowers very sweetly. She married a Capt. Hugh Lloyd, and died 1819. She was an exhibitor at the R.A. from 1769–1802.

Moser, Joseph.—Born 1748; died 1783. A nephew of George Moser, R.A. He exhibited enamels occasionally from 1774–87 R.A. (12). He afterwards became a police magistrate.

Moser, Mary.—*See under* G. M. Moser.

Mosnier, Jean Laurent (French).—Born 1746; died 1795. This clever miniature painter has been ranked with Augustin and Dumont, whom he preceded by some years. In 1776 he painted a portrait of Marie Antoinette, and was made a member of the French Academy in 1788. In the Exp. 18 S., Paris, 1906, 11 examples of his work were shown, and the catalogue justly terms him the Roslin of miniature painting, his treatment of draperies

being remarkably fine. His miniatures are rare, and greatly sought after. A portrait of Marie Antoinette with the Princesse de Lamballe, extremely delicate in treatment, was sold at Christie's, Lady Currie's sale, April 3rd, 1906. Lord Hothfield owns a tortoiseshell box, on the top of which are set portraits of Napoleon I, Marie Louise, and the King of Rome.

MOTELAY, —. (French).—Flourished 1795. There is a portrait by him in the Louvre of M. de Lousserant, father of Mme. Lenoir.

MOUCHET, FRANÇOIS NICHOLAS.—Flourished between 1750 and 1814; was a pupil of Greuze. He received a prize at the French Academy in 1776 for a painting. He took up miniature-painting and also politics, and became a member of the Municipality of Paris, and then a 'Juge de Paix.' He was sent to Belgium as a Commissioner to acquire works of art for French collections, and in 1794 was thrown into prison as a suspect.

MULNIER, FILS.—A miniature of Louis XVIII by an artist thus named, signed and dated Nantes, 1817, was sold at Sotheby's, July 14th, 1922.

MULRENIN, BERNARD, R.H.A.—Born County Sligo, Ireland, 1803. First exhibited R. Hib. Academy 1825, and at R.A. 1851. A portrait of Daniel O'Connell in the National Portrait Gallery is by him.

MUNERET, —. (French).—A pupil of Isabey. He exhibited from 1804–14. He was well known at the time of the Restoration, and executed successful portraits of actors and artists. There is a portrait of a lady in evening dress, belonging to this period, in the Wallace collection, also a miniature of Napoleon I, dated 1815.

MUNTZ, J. H.—Practised middle of eighteenth century. As a landscape painter his work is considered poor, but there were two small oval miniatures of Mme. de Sévigné and Mme. de Grignan, in oils on copper, sold at the Strawberry Hill sale, which fetched 12 guineas the pair—comparatively a good price at that time.

MURE, M. (eighteenth century).—Miniatures of Mr. and Mrs. Burrell are in the Duke of Northumberland's collection, thus ascribed.

*Murillo.—Born near Seville 1618 ; died 1685. A portrait of Lope de Vega by this eminent Spanish painter was shown at the Loan Exhibition, Kensington, 1865, amongst the miniatures.

Murphy, D. B.—An artist of some note who lived in Dublin at the end of the eighteenth century, and subsequently held the post of painter-in-ordinary to the Princess Charlotte. He was father of Mrs. Jameson. He exhibited from 1800–27, R.A., 27 miniatures and enamels, but they were not of a high class.

Murray, G.—A miniature of Flora Macdonald, owned by Mr. P. F. Lee, shown at the Stuart Exhibition, 1889, is thus ascribed.

Murray, Mrs. Henry John.—*See* Heaphy, Miss Elizabeth.

Murray, —. (London).—Exhibited 1763–70 F.S.A. (13), S.A. (2).

Musgrave, Mrs.—*See* Heaphy, Miss M. A.

Muss, Charles.—Born Newcastle-on-Tyne 1779 ; died 1824. He worked in London. His father was an Italian named Musso. Enamel-painter to George III and IV. Exhibited at the R.A. from 1820 to 1823. He chiefly copied old masters. Examples of his work in this way will be found in the Plumley collection at the Victoria and Albert Museum, and at Alnwick Castle are portraits of David Garrick and Shakespeare (after the ' Chandos ' portrait).

Mussard, François Robert.—Born Geneva 1713 ; settled in Paris 1735. There are portraits of the Prussian Royal family by this artist exhibited in the Rijks Museum, Amsterdam.

Mussard, Jean (London).—Exhibited 1763–68 S.A. (3).

Musson, —.—Court painter under Louis XV, employed especially on snuff-boxes.

Myddleton, J.—Exhibited 1803 R.A. (3). An honorary exhibitor.

M., D.—A miniature called Henry Fitzroy, Duke of Grafton, K.G., 1663, thus signed, and dated 1675, a full-length of young man in flowing wig and loose robe, seated holding a dog, in a landscape, was figured in ' Early English Portrait Miniatures,' *Studio*, 1917. A portrait of a gentleman

in armour belonging to the latter half of the seventeenth century, signed D.M., was shown by Col. North, M.P., at the Loan Exhibition, Kensington, 1865, and sold at Sotheby's, 27th July, 1922; it fetched £25.

NAILOR, MISS.—Exhibited 1819 R.A. (2). An honorary exhibitor.

NAISH, JOHN (London).—Exhibited 1790–95 R.A. (9). Brother of William Naish, q.v.

NAISH, WILLIAM.—Born Axbridge; died 1800. Practised in London, where he had many sitters, including some of distinction. Exhibited 1786–1800 R.A. (42). An example is at the Victoria and Albert Museum. One was sold at Christie's, at the Whitehead sale.

NANTEUIL, ROBERT (French).—Born Rheims 1623; died Paris 1678. The celebrated engraver, and painter in crayons. Appointed designer and engraver to Louis XIV, whose portrait he painted. He also drew *ad vivum* for the purposes of his engravings, and his plates have extraordinary delicacy and merit. A pencil drawing, 5¼in. x 6¾in., on vellum, of the Abbé de Monvéron, signed and dated 1665, fetched no less than £115 at the Wellesley sale; it was described as of unsurpassed quality. Nanteuil instructed William Faithorne.

NASH, EDWARD (London).—Exhibited 1800–20 R.A. (17), including several Hindoo portraits. He drew portraits in India, and sent them home to be exhibited. Having made some money by his art, he returned to England, where he died in 1821.

NASH, MISS ELIZABETH F. (Cambridge).—Exhibited 1830–36 R.A. (3).

*NATTIER, JEAN MARC.—Born 1685; died 1766. Eminent French portrait painter. He occasionally painted miniatures, especially in gouache. He lost his fortune during the speculations of Law at the time of the Regency. There were two examples in the Wellesley collection, 'The Old Pretender' in gouache, and a group of two figures.

NAUDIN, —. (French; eighteenth century).—Associate of the Society of St. Luke. Contemporary of Mme. Labille-Guiard, q.v.

Navarre, Mlle. (French ; eighteenth century).—Associate of the Society of St. Luke. Contemporary of Mme. Labille-Guiard, q.v.

Naylor, Miss (Fanny ?).—There is a portrait at Alnwick Castle of Hugh, 3rd Duke of Northumberland thus ascribed, and a portrait of a lady by Miss Naylor was shown in the R.A., 1819.

Neale, Miss (London).—Exhibited 1797–1800 R.A. (5).

Neeles, C.—1811. English.

Negelen, N. (London).—Exhibited 1837–39 R.A. (11), including one of Sir John Franklin.

Netscher, Constantijn.—Born at the Hague 1669 ; died 1722. Pupil and younger son of Gaspar Netscher, q.v. He imitated his father's works, but is said to have excelled in portraiture, in which he was extensively patronised. He drew the Earl and Countess of Portland, who, according to Descamps, urged him to come to England, but in vain. A small oil on copper of Henrietta Churchill, afterwards Duchess of Marlborough, fetched 5 guineas at the Wellesley sale.

Netscher, Gaspar (or Caspar).—A well-known pupil of Terborg. Born at Prague 1636 ; died 1684. He was invited to England by Sir W. Temple. Earl Spencer has a portrait of William of Orange by him, and Mr. Charles Butler owned a portrait of Sarah Jennings, Duchess of Marlborough, attributed to him. Miss Strickland speaks of a miniature in oils on board, of the Lady Mary of York (afterwards Queen Mary II) of the highest finish, representing her at whole length holding a rabbit, etc. ; she calls it a gem of the first water, and speaks of the artist being patronised by James, Duke of York, and of his painting portraits of the Duke's infant children. Miss Strickland saw this picture in the Banqueting House, Hampton Court, and it was then in the possession of Gen. Sir Jas. Rennett, Governor of Jersey. It is introduced, in a badly-drawn vignette, in the tenth volume of her *Lives of the Queens of England*. The Duke of Portland owns miniatures in oils on copper of William III and Queen Mary by Gaspar Netscher.

Nettancourt, Mme. de.—*See* De Nettancourt, Mme.

Nevin, D. M. (London).—Exhibited 1783 F.S.A. (1).

Newbery, W. M. (London).—Exhibited 1840 R.A. (1).

Newcombe, G. (London).—Exhibited 1825–28 R.A. (5).

Neweklowski, —.—Painter of a miniature of Alfred, Count D'Orsay, that belonged to Mr. J. Whitehead, shown at the Dickinson Loan Exhibition, and sold at Christie's August 9th, 1915.

Newell, Miss S. (London).—Exhibited 1819–38 R.A. (40), S.B.A. (4).

Newman, T. H. (London).—Exhibited 1841 R.A. (1).

Newton, Richard.—Caricaturist and miniature painter. Born 1777 ; died London 1798, thus being aged only 21. He gave promise of ability, but, according to Redgrave, his works are chiefly convivial and licentious.

Newton, Sir William John, Knt.—Son of James Newton the engraver. Born London 1785 ; died 1869. Descended from a brother of Sir Isaac. He was appointed miniature painter-in-ordinary to King William IV, whose portrait he painted thirteen times, and to Queen Adelaide. On the accession of Queen Victoria the same appointment was conferred upon him, and he was the first person who received the honour of knighthood in the new reign. He introduced a process of joining together pieces of ivory. On large slabs so pieced he painted three pictures illustrative of the coronation and marriage of Queen Victoria, and the baptism of Edward VII. Their painting occupied thirteen years. Each contains a group of 14 portraits of members of the Royal family and Court. The two latter, with some portraits of members of the aristocracy whom he painted, have been exhibited. Redgrave terms ' his draughtsmanship weak, his works graceless and wanting in composition,' but there is an excellent miniature of a lady by him at the Victoria and Albert Museum. For fifty years Sir William exhibited each year at R.A. nearly the full number of pictures which could be shown by the same painter—a total of 379. Membership of the Academy was not open to miniature painters ; after a long struggle he succeeded in obtaining the removal of the restriction, but he refused to allow his own name to be put forward for the honour. In the beginning of Queen Victoria's reign Sir William Newton was a very well-known figure in

London society. Apart from his painting he took a leading part in musical matters. He was one of the founders of the Graphic Society.

NICHOLS, MISS MARY ANN (London).—Exhibited 1839–50 R.A. (12), S.B.A. (37).

NIHILL, MISS A.—Exhibited 1825–29 R.A. (2). An honorary exhibitor.

NILSON, J. E.—Born at Augsburg 1721. Painted many portraits of mediocre quality. Molinier mentions an Andreas Nilson who lived in 1724; also Rosine Catherine of the same family, born 1775, died 1787.

NIXON, JAMES, A.R.A. (London).—Born about 1741; died at Tiverton 1812. A member of the Incorporated Society of Artists, and one of the first students of the R.A. Was made A.R.A. in 1778. He attained much excellence in his art, painting actresses and others in character at an early age, and won praise from Walpole. He was limner to the Prince Regent and the Duchess of York; he also designed illustrations to books, and some of his works are engraved. An example of his work—a portrait of Miss Kitty Mudge, a daughter of Dr. John Mudge—the property of Canon Raffles Flint, is reproduced in Foster's *British Miniature Painters*. He is represented in the Duke of Rutland's collection at Belvoir, and a boy by him in the Salting collection, Victoria and Albert Museum, is so broad in treatment as to recall the work of Fragonard. Exhibited 1765–1807 R.A. (127), B.I. (13), S.A. (11). Portraits of William Farington and of an unknown lady and gentleman were shown at the British Empire Exhibition, 1924.

NOEL, ALEXANDRE (French; eighteenth century).—A portrait of a man, Louis XVI period, was in the Mimeral sale.

NOGUÉS, T. (London).—Exhibited 1840–43 R.A. (7).

NOIRETERRE, MLLE. DE.—*See* DE NOIRETERRE, MLLE.

NOORTWYCK, FRANZ JOSEPH (eighteenth century).—German painter of German Royalty.

NORÉUS, MARIA WILHELMINA F. (*née* KRAFFT.)—Born 1778; died at Norköping 1828. Married a doctor of medicine, Olof Noréus, in 1805. Associated with Pehr Köhler, q.v. A clever miniature of a young man by this artist is in the Wicanders collection, signed 'W. Krafft, *pit.* 1798.'

NORGATE, EDWARD.—Limner. Born Cambridge; died London 1650. Having a talent for limning and heraldry, he came to London, and, according to Redgrave, was intimate with the best painters of the time. The Earl of Arundel made him Windsor Herald and illuminator of the Royal Patents—his works of this class are exquisite in finish and taste. In 1640 he attended Charles I in Scotland as clerk of the signet. Dallaway says his work, *Miniature, or the Art of Limning*, dated 1654, is in his own handwriting, but Fuller states he died at Heralds' College in 1650.

NOTRE, —.—An enamel by this artist, of Louis XIV in armour, set in rose diamonds, was sold at Christie's, Lady Currie's sale, April 1906, for 52 guineas.

NOTTÉ, CLAUDE JACQUES.—Born 1753; died 1837. A French miniature painter and enameller. He was a captain of a company of the Garde Nationale in 1793. He exhibited in 1795 and 1798.

NOTZ, J. (London).—Exhibited 1831–40 R.A. (15).

N., A.—The Duke of Richmond and Gordon has a portrait of Lord Adam Gordon thus signed, dated 1816.

OAKLEY, MISS L. (London).—Exhibited 1850 R.A. (1).

OBRISSET, JOHN.—Flourished in England in the early part of the eighteenth century. He made, according to the Welbeck catalogue, portraits in impressed horn and tortoiseshell, examples of which belong to the Duke of Portland and Lord Boston.

OECHS, JOSEPH DOMINICUS.—Born Erbach, near Ulm, 1776; died Mitau 1836. Lived at Dresden; represented in the Royal Gallery there.

OEDING, PH.—Born in Alsace. Eighteenth century. A portrait of a man, Louis XV period, was in the Mimeral sale, ascribed to this artist.

OEIT, PETER (German ?).—1720–90.

OERLOFT, —.—Thirty-four miniatures by this artist were sold at Christie's in June 1915.

OGG, C. H. (Putney).—Exhibited 1842–43 R.A. (2), S.B.A. (3).

Ogier, P. (London).—Exhibited 1793–1800 R.A. (4).

O'Keefe, Daniel.—Died Brompton 1787. Exhibited 1769–86 R.A. (22), F.S.A. (3).

O'Keefe, John.—Born Dublin 1748; died Southampton 1833. Brother of Daniel O'Keefe. He studied at the Dublin Academy, and for some time in London under Hudson. Leaving art, he went on the stage, and was author of several popular dramatic pieces. He appears not to have exhibited.

Oldani, —.—A portrait, signed and dated 1809, of a naval officer by this artist was shown by M. Terlinden at the Brussels Exhibition, 1912.

Oliver, Archer J., A.R.A. (London).—Born 1774; died 1842. Was elected an A.R.A. in 1803. Contributed some 170 portraits to R.A. from 1791 to 1841. His practice fell off later, and he was made curator of the Academy Painting School. He also painted many fruit subjects.

Oliver, Isaac.—Born 1556; died 1617. Both Isaac Oliver and his son Peter are in the very front rank of miniature painters, whether British or foreign. Their family was probably French in origin. Recent research shows that Isaac Oliver was described as having been born at Rouen, probably of Huguenot parents who settled in England. (In Dr. Shaw's *Denizations and Naturalizations* he is described as having a grant of denization in 1606, and is entered as 'Isaack Olyver born at Rouen under the allegiance of the King of France.') He was certainly painting in London during the last quarter of the sixteenth century, and is supposed to have studied under Hilliard. He died in the year 1617, and was buried at St. Anne's, Blackfriars (as was his son), a church destroyed in the Great Fire. Walpole tells us he had some instruction from Zucchero, and that he at any rate visited Italy is shown by an interesting inscription found on the back of a miniature of Sir Arundel Talbot which belonged to the late Mr. H. J. Pfungst, F.S.A. This inscription, which is in the artist's own handwriting, runs thus: '13 Magio 1596. In Venetia Fecit mi Isacq Oliuero, Francese.' The Royal collection is rich in Olivers—one of Henry, Prince of Wales, was regarded by the late Sir R. Holmes as 'the finest extant.' It is described in

Charles I's catalogue. The most famous work at Windsor by Isaac Oliver is the well-known full-length of Sir Philip Sidney seated under a tree. This may be matched by the equally fine full-length of the Earl of Dorset—a large piece measuring 9½in. x 6¼in., exquisitely finished throughout—which, formerly in the Sackville Bale collection, is now in the Victoria and Albert Museum, the property of the nation, thanks to the gift of Mr. Jones. Probably the most remarkable piece of all by Isaac Oliver is the group of the three brothers Browne, now at Burleigh House. The Marquis of Exeter is a descendant of Anthony Maria, the eldest of these young men represented. In Walpole's day this exquisite work was at Cowdray, having escaped the fire which destroyed that historic mansion in 1793. The group is signed I. O., and dated 1598. Earl Spencer, another descendant of the above-named Anthony, owns a fine copy of this group, painted by Sherwin, which is reproduced in Foster's *Miniature Painters, British and Foreign*, where numerous other miniatures by the Olivers, both father and son, are figured. The Buccleuch collection is very rich also in examples of these limners, no less than 20 being ascribed to Isaac, and 8 to his son. The Duke of Portland possesses over a dozen works by these masters, of which, perhaps, the portraits of Isaac Oliver's wife, by himself, and another of a son (it is disputed which) are the most noteworthy.

Oliver, Peter.—Eldest son of the above. The dates of his birth are variously given as about 1594 and 1601, and, according to the parish register of St Anne's, Blackfriars, he died 1647. He followed his father's profession with great success, and it is difficult to say which is the finer artist. Peter excelled also in copying pictures on a miniature scale in water colours. The Royal library at Windsor, the Baroness Burdett-Coutts' collection, and the Digby family are especially rich in works by this artist and his father. Amongst the 5 examples by Peter Oliver at the Victoria and Albert Museum, Kensington, is a copy of Titian's 'Flight into Egypt,' of which both the original and this miniature were in the collection of Charles I. Walpole greatly treasured his Olivers, some of the finest of which were purchased at his famous sale for the Baroness Burdett-Coutts; they were shown at the

Dickinson Exhibition of Miniatures in 1880, and some have now become the property of Mr. H. Wicanders. The owner of Strawberry Hill considered the portrait of Lady Lucy Percy, mother of Lady Digby, the best preserved of all Oliver's works. It represents her in a ruff and a black hat, and was sold to Mr. Holford for £105. The Burdett-Coutts collection did not number so many examples as that formerly shown at Montagu House, but the quality is even higher than of those of the Duke of Buccleuch. They are portraits of Sir Kenelm Digby and his beautiful wife, Venetia. These miniatures are of exceptional beauty and interest. They were dispersed at the Burdett-Coutts sale, May 9th, 1922, at Messrs. Christie's, and particulars from their catalogue are here shown :

'358. Sir Kenelm Digby, viewed nearly full face, slightly turned to his left, wearing slashed black doublet and embroidered collar, by Peter Oliver—signed " P. Olivier, F. 1627 "—in turned ivory frame.
From Strawberry Hill.
Exhibited at South Kensington, 1862, and at the Burlington Fine Arts Club, 1889.
Illustrated in *British Miniature Painters*, by J. J. Foster, plate 12.
Sold for 320 guineas.'

'359. Lady Venetia Digby, daughter of Sir Edward Stanley, viewed three-quarter face, turned to her left, wearing *décolleté* black dress, with lace fichu and pearl necklace and ear-rings, a green curtain and blue sky in the background, by Peter Oliver—inscribed in gold " La. Ven. Digby, An Ætat 19 "—in turned ivory frame.
From Strawberry Hill.
Exhibited at South Kensington, 1862.
Illustrated in *British Miniature Painters*, J. J. Foster, plate 14.
Sold for 350 guineas.'

'360. Lady Venetia Digby, viewed three-quarter face, turned to her right, with fair curling hair falling about her shoulders, wearing *décolleté* white dress and pearl necklace, by Peter Oliver—in turned ivory frame.
From Strawberry Hill.

Exhibited at South Kensington, 1862, and at the Burlington Fine Arts Club, 1889.
Illustrated in *British Miniature Painters*, by J. J. Foster, plate 12
Sold for 230 guineas.'

'361. The Digby family, The Lady Venetia Digby, and Lady Arabella Stuart, by Isaac and Peter Oliver. These three celebrated miniatures comprise a large group of Sir Kenelm Digby, Lady Venetia Digby, and their two sons Kenelm and John, represented grouped before a building, inscribed in gold "Invenit Eq. Van Dycke Limitatus (*sic*) Est. P.O.," and at the side 'Ponderibus Librata Suis "—6¼in. by 9¾in.
Lady Venetia Digby, viewed three-quarter face, turned to her right, wearing *décolleté* white dress, pearls in her hair and pearl ear-rings, with red curtain background, by Peter Oliver.
Lady Arabella Stuart, viewed full face, with curling hair falling about her shoulders, wearing richly embroidered dress, crimson cloak and lace collar, by Isaac Oliver—signed with monogram.
The three miniatures are mounted in ebonised case of triptych form, the exterior set with Wedgwood cameos.
The miniatures were discovered in an old Welsh house belonging to Mr. Watkin Williams, a descendant of Sir Kenelm Digby, and purchased by Horace Walpole.
From Strawberry Hill.
Exhibited at South Kensington, 1862, and at the Burlington Fine Arts Club, 1889.
Illustrated in *British Miniature Painters*, by J. J. Foster, plate 11.
Sold for 1,000 guineas.'

Olivier, M. B. (1712–84).—An artist thus named was represented at the Exp. 18 S., Paris, 1906, by a portrait in a *scène champêtre*.

Oming, Per.—A Danish artist of the eighteenth century. Represented in the Wicanders collection by two small portraits of men, one in uniform, ascribed to this painter, dated 1755.

O'Neal, Jeffrey Hamet, F.S.A.—Landscape painter. Born Ireland ; died end of the eighteenth century. Practised in London for many years, painting landscapes, birds, and sometimes a miniature. He contributed for several years to the Spring Gardens Exhibition, and exhibited 1763–72 S.A. (13).

Onkrint, Theodore.—Flourished at Utrecht about 1770. Supposed to have been born about 1720.

Oorloft, —.—Flemish School. Died in 1861. Two portraits—one of an officer, signed and dated Brussels, 1824, and the other of an unknown man, signed and dated 1825—were exhibited at the Brussels Exhibition, 1912.

*Opie, John.—Born near Truro 1761 ; died London 1807. The well-known Cornish portrait painter, rival of Northcote and Hoppner. There are three miniatures figured in Miss Ada Earland's *John Opie and His Circle*, viz. John Hawkins of Croydon, the property of Mr. Stewart Sutherland, Miss De Winton Morgan, and Thomas De Winton Morgan, both owned by Iltid E. Thomas, Esq. At one time he was very friendly with the sisters Julia and Matilda Beetham, q.v., who both painted miniatures, and he wished to marry the former. This may have led to some work by himself of this nature, but no records are forthcoming of other examples. His contributions to the R.A. from 1782 to 1807 do not contain any mention of miniatures. He was elected A.R.A., and R.A. in 1787, when he was 25 years old. He was known as the ' Cornish Wonder.'

Opperman, C.—A miniature of the Emperor Alexander I of Russia, signed and dated 1809, is in the Dresden gallery.

Orcelle, Alexandrine (French ; eighteenth century).—Pupil of Augustin. Exhibited 1796, and again in 1799.

Orley.—*See* Van Orley.

Örnbeck, Leonhard.—Born Stockholm 1736 ; died 1789. A small example by this Swedish artist is in the Wicanders collection.

Orme, Daniel (London).—Engraver and miniature painter ; practised about the end of the eighteenth century. He engraved personages of his time, in the dot manner, and exhibited 1797–1801 R.A. (39), including a portrait of Lady Nelson.

Orr, J. N. J. (London).—Exhibited 1843 R.A. (2).

Osborne, C. (Norwich).—Exhibited 1821–25 R.A. (6).

Ostade, Adriaen Van.—*See* Van Ostade, Adriaen.

Ott, A. (London).—Miniature painter to the Duke of Orleans. Exhibited 1790 R.A. (2).

Ott, Fridolin.—Born 1755 at Bishopzell, St. Gall. Molinier mentions an enameller at Geneva who signed P. A. Ott.

Oudry, Jean Baptiste.—Born Paris 1686; died Beauvais 1755, where he directed the manufactory. Enamellist. Member of the French Academy 1719. He painted Louis XV.

Overton, T. (London).—Exhibited 1818–38 R.A. (33), New Water Colour (2), S.B.A. (1).

O., C. (French; beginning of the nineteenth century).—There is a portrait of the Empress Marie Louise, Archduchess of Austria, marked C.O., in the Wallace collection, and another of Marshal Le Brun, Duke of Piacenza, after Isabey, in the same collection, similarly inscribed.

Page, Eliza Ann.—In Lord Hothfield's collection there is a miniature by this lady of a Mlle. De Camp, an actress, bearing the following inscription on the back: 'Miss Decamp, born in Vienna 1775, married Charles Kemble, 1806. By Eliza Ann Page.' But further information respecting the painter is not forthcoming.

Paillère, —.—A portrait of a woman, dated about 1760, was shown in the Exp. 18 S., Paris, 1906, belonging to the FitzHenry collection, but no further details were given.

Paillou, Peter (London).—Exhibited 1786–1800 R.A. (68) portraits, and, earlier, bird subjects at the Society of Artists and Free Society. A miniature of William Wilberforce, M.P., 1786, seated in his study, was sold at the Whitehead sale, and one dated 1792 fetched £4 at Sotheby's, 1922.

Palamedes.—*See* Stevers or Staeverts.

Paliard, —. (French (?); eighteenth century).—Bouchot describes a man's portrait, dated 1791, in the Mimeral collection, as '*un morceau d'un très charmant abandon.*'

PALMER, SIR JAMES.—Amateur. May be mentioned here, as he copied, probably as 'limnings,' says Redgrave, several of the pictures in Charles I's collection, he being a favourite of that monarch and acting as agent for the purchase of some pictures for the King.

PALMER, THEOPHILA (MRS. GWATKIN).—Well known as the original of the 'Strawberry Girl,' and a favourite niece of Sir Joshua Reynolds. It was to her that the painter addressed the playful lines:

> When I drink tea I think of my The,
> And when I drink coffee I think of my Offy;
> So, whether I drink my tea or my coffee,
> I always am thinking of thee, my Theoffy.

She married a Mr. Gwatkin, and was a successful miniaturist. Amongst others she painted Mrs. Robinson (Perdita), which was shown at the Guelph Exhibition. She lived to a great age (90) and died in the year 1848. A delightful portrait of her as quite an old lady, with a charming expression, was painted by Samuel Lover; it was in the Whitehead collection, and is reproduced in Foster's *Miniature Painters, British and Foreign.*

PALUN, D'ASTORG (French; early nineteenth century).—Contemporary of Fontallard, q.v. He died very young.

PANE, J.—Exhibited 1797 R.A. (1).

PARANT, J.—There is a snuff-box by this artist in the Jones collection, Victoria and Albert Museum, dated 1816, and a frame of 16 Napoleonic subjects, formerly in the Whitehead and Leverhulme collections. Sir Guy Campbell owns a portrait of Napoleon I by this artist.

PARANT, LOUIS BERTIN (French).—Born at Mers in 1768; died Paris 1851. A cameo portrait of a young lady by this artist was shown at the Brussels Exhibition, 1912. There is a portrait of the Empress Joséphine, which was presented by her to Mr. Henry Seymour, lent by the Trustees of the Seymour Estate to the Victoria and Albert Museum; and a fine medallion showing heads of Louis XVI, Marie Antoinette, and their son, the Dauphin Louis, between them—all in profile.

PARDON, JAMES (London).—Exhibited 1811-29 R.A. (13). From 1814 to 1823, he contributed from Yoxford in Suffolk.

PAREZ, LEWIS (London).—Exhibited 1821–23 R.A. (12).

PARK, MISS R. (Greenwich).—Exhibited 1834 R.A. (4).

PARNALL (or PARNELL ?), J.—Exhibited 1845 R.A. (1).

PARNELL, MISS G. (London).—Exhibited 1846–57 R.A. (10), S.B.A. (15).

PARROTT, G. (London).—Exhibited 1844 R.A. (1).

PARS, WILLIAM, A.R.A.—Born London 1742; died Rome 1782. He was a member of the Free Society in 1763, and made A.R.A. in 1770, when Lord Palmerston took him with him to illustrate his tour in Switzerland. He painted classical scenes, and was elected by the Dilettanti Society to go as draughtsman to Greece, and in 1774 to Rome, where he died of fever. Exhibited 1760–76 R.A. (27), F.S.A. (11), S.A. (2).

PARSEY, A. (London).—Exhibited 1829–37 R.A. (15).

PARTRIDGE, MISS CHARLOTTE (London).—Exhibited 1847–53 R.A. (8).

PARTRIDGE, MISS ELLEN (London).—Exhibited 1844–93 R.A. (23), B.I. (1), and elsewhere. Probably sister to above, both contributing from the same address in Marylebone.

PASQUIER, PIERRE.—Born Villefranche 1740; died Paris 1806. Was made an Académicien in 1769, and exhibited in the Salons 1769–79. He has been styled the best enameller of the reign of Louis XVI, but the Louvre is without an example, although as *Peintre du Roi* he was lodged in the galleries thereof. Four examples of his art were shown at the Exp. 18 S., Paris, 1906, from the Xavier Lauras collection, and were said to have come direct from the artist. One of Marie Antoinette, dated 1774, is stated in the catalogue to be 'one of the most sincere which remain of the Queen.' A profile of a lady, resembling a Bourgeois in treatment, is in the Pierpont Morgan collection.

PASQUIER, THE YOUNGER (French).—Worked in Paris about 1825. A portrait of a lady (about 1830) was disposed of at the Mimeral sale. Lemberger says of this artist's work that it 'technically equals Augustin at his best.'

PASSE.—*See* DE PASSE.

Passot, Gabriel Aristide.—Born Nevers 1797; died Paris 1876. Was a pupil of Mme. de Mirbel, and of Millet. He was Court painter to Napoleon III. Rossini, Lamartine, and F. de Lesseps, amongst others, were painted by him.

Pastorini, F. E. (London).—Exhibited 1812–33 R.A. (14), S.B.A. (3).

Pastorini, J. (London).—Born 1773; died 1839 (?). He was an occasional exhibitor from 1812–34 R.A. (19).

Pastorini, W. V., Junr. (London).—Exhibited 1825–26 R.A. (2).

Paton, David (of Edinburgh).—Practised in Scotland during the latter half of the seventeenth century. He painted miniatures in black and white, and drew many small portraits which, finished with great minuteness, are simple and pleasing. A portrait of the 1st Earl of Stair was exhibited in the Wellesley collection of plumbagos at the Victoria and Albert Museum, and there were others therein attributed to Paton; one of Charles II, in pen and ink, fetching £5 10*s*. at the Wellesley sale.

Patten, C. (London).—Exhibited 1825–27 R.A. (4).

Patten, E. (London).—Exhibited 1794–1808 R.A. (10).

Patten, George, A.R.A. (London).—Portrait and history painter. Born 1801; died 1865. He entered the Academy Schools in 1816. Studying first as a miniature painter, he practised that art until 1830. He then painted life-size portraits in oil, and some subject pictures. He visited Italy in 1837. In 1840 he painted in Germany the portrait of Prince Albert, who made him his portrait painter-in-ordinary. He contributed 131 works to R.A. from 1819 to his death, but never attained the full honours of R.A.

Patten, Miss (London).—Exhibited 1826–36 R.A. (16).

Patten, William (London).—Exhibited 1791–1806 R.A. (10).

Patten, William, Junr. (London).—Exhibited 1810–44 R.A. (79).

Patten, William Vandyke (London).—Exhibited 1844–71 R.A. (43).

PAULY, NICHOLAS.—Born Antwerp 1660; died 1748. Was much employed in Brussels as a miniature painter.

PAYE, C. W. (London).—Exhibited 1806–8 R.A. (6).

PAYE, MISS.—Lived with R. M. Paye (q.v.), and was probably his daughter. Exhibited 32 works at R.A. from 1798–1807. Among her portraits were Mrs. Siddons and several people of rank.

PAYE, RICHARD MORTON.—Born Kent 1750. Is supposed to have died 1821. Was originally a chaser, says Redgrave. Exhibited at R.A. portraits and wax models in 1773–74 and occasionally to 1808, contributing 66 works in all. He also exhibited elsewhere, including 12 at S.A. Subsequently he tried modelling, engraving, and miniature painting. Losing the use of his right hand from rheumatic fever, he learned to work with his left, but fell into poverty and obscurity.

PEAKE, SIR ROBERT, KNT.—Born about 1592; died 1667. Was an engraver and a print-seller on Holborn Bridge; also a miniature painter. He received £20 for 3 portraits from James I in 1612, and engraved the portraits of Charles I and his family. He took part in the Civil War, and held a commission as Lieut.-Colonel. He was knighted by the King at Oxford in 1645, and was made a prisoner at the taking of Basing House. Faithorne was his pupil, as was also Dobson. There was a miniature by him of Thomas Hobbes shown at the Leeds Exhibition, the property of Mr. J. H. Hawkins.

PEALE, ANNA CLAYPOLE.—Was the daughter of James Peale, the miniature painter, and is described by Miss Wharton as one of the best miniature painters of her day. Judging from examples shown by this writer, Miss Peale appears to be decidedly weak in drawing, but she executed a large number of portraits in Boston, New York, Philadelphia, and Washington. She married Dr. Stoughton, a popular preacher of the day, and after his death she became 3rd wife to Gen. William Duncan. She appears to have painted under all these names, which has led to some confusion in classifying her work.

PEALE, CHARLES WILLSON.—American miniature painter. Born in Queen Anne County, Maryland, 1741. As a boy he was apprenticed to a saddler in Annapolis, where he

pursued his master's trade, as well as those of a watch and clock maker, and coachmaker. Whilst on a business trip he met with an artist named Frazier, whose work had such an influence upon him that he resolved to turn painter, and in 1768 he was introduced to John Singleton Copley, who was then painting in Boston, and in that city Peale made his first attempt at a miniature, a portrait of himself. Whilst still young, with £83 in his pocket, and an introduction to Mr. Ramsay, the King's painter, he set out on a voyage to England. He was warmly welcomed in London by Benjamin West, who hospitably offered him a home in his house. Miss Wharton relates how Peale has recorded of West that 'he was intimate with the best miniature painters, and intends to borrow some miniature pieces for me to copy privately as he does nothing that way himself.' Whilst in London Peale raised his price from 2 to 3, and finally to 4 guineas. He exhibited 7 portraits at the Society of Artists, 1768. In 1772 he returned to Philadelphia, and 4 years later raised a company of foot with which he served through the war, being with Washington in several battles. During the 8 years the war lasted he painted miniatures in camp, and was thus brought into contact with soldiers and statesmen of the revolutionary period. Some of these were taken on the march, and of one it is related that the American Commander-in-Chief was sitting at the side of a bed in a farmhouse in New Jersey, while Peale worked on a miniature which was intended for Mrs. Washington. Whilst so employed a letter was brought announcing the surrender of General Burgoyne—the sitting was not interrupted. Peale was twice married, and had a large family, nearly all artists of more or less ability. He also had two brothers who essayed painting—St. George Peale attempted portraiture in crayons, but did not pursue it. James Peale took up miniature painting as a career, after having begun life as a carpenter and cabinet-maker.

PEALE, JAMES.—American miniature painter. Brother of Charles Willson Peale, *see above*. He is reputed by Miss Wharton to have been particularly happy in his miniatures of women.

PEALE, RAPHAELLE (American).—Eighteenth century artist. Son of Charles W. Peale, q.v. Painted miniatures.

PEARCE, WILLIAM (London).—Exhibited 1798–99 R.A. (2).

PEARSON, MISS.—Exhibited 1824 R.A. (1). An honorary exhibitor.

PEASE, WILLIAM (London).—Exhibited 1823–30 R.A. (3).

PEAT, MISS M. (London).—Sister of T. Peat. Exhibited 1795–97 R.A. (3).

PEAT, THOMAS (London).—Was practising in the latter half of the eighteenth century as a miniature and enamel painter. Died 1805. He was an imitator of Reynolds. Exhibited 1791–1805 R.A. 23 enamels. He painted Georgiana, Duchess of Devonshire, and there was a miniature by him shown at the Brussels Exhibition, 1912, of Dr. Moss, which was exhibited at the R.A. 1791. These realised £20 and £10 respectively at the Wellesley sale.

PEAT, W.—A portrait of the Duchess of Devonshire, in diamond frame of open design, was sold at Christie's, Hawkins sale, 1904, for £100, ascribed to W. Peat. This was probably the work of Thomas Peat, *see above*.

PÉCORSKY, —.—There is a miniature of the Girondin Vergneaud, now in the Musée Carnavalet, Paris, by this artist.

PEGSWORTH, J.—Exhibited 1781 R.A. (1).

PELHAM, HENRY.—Historical and miniature painter. Son of Peter Pelham, the engraver, who emigrated to America in 1726. Henry was connected by marriage with John Singleton Copley, with whom he lived. Pelham exhibited 5 examples at the R.A. in 1777–78, and at the Society of Artists in Dublin in 1780, by which time he had gone to Ireland, and, abandoning Art, undertook the management of Lord Lansdowne's Irish property in the capacity of engineer. Pelham's miniatures in enamel and water colour were, according to Miss Amory, beautifully painted, and he was very handsome in person. He was accidentally drowned in the Kenmare river in the year 1806, and has been claimed as a Liverpool artist in the Liverpool *Daily Post*, December 1908.

PELHAM, JAMES (Bath and London).—Exhibited 1832–36 R.A. (8).

PELLEGRINI, ANTONIO.—A miniature of Sir C. Kent, signed 'A. P., 1786,' was shown at the Loan Exhibition, Kensington, 1865, by Hon. G. Ponsonby, and ascribed to this artist.

PEMBROOKE, THOMAS.—Born 1662; died 1690. A small plumbago of unknown man, signed 'T. P. *fecit*,' was sold as the work of T. Pembrooke at the Wellesley sale, and realised £4.

PENEL, —.—Painter to the French Court in the middle of the eighteenth century.

PENEZ, GEORG (of Nuremberg).—Born 1500; died 1550. Copyist of Holbein. There is a portrait by him at Windsor of Erasmus.

PÉNICAUD.—The family of the Pénicauds is very well known in the history of enamels, but their work can hardly be classed under portrait painting. There were 5 or 6 of this name who worked at Limoges in the fifteenth and sixteenth centuries, of whom 3 were called Jean. The oldest of the family would seem to be Léonard or Nardon (a diminutive of Léonard). Some valuable information on this family of enamellers, together with the marks, names, and inscriptions of their work, will be found in Molinier's *Dictionnaire des Émailleurs*, Paris, 1885.

PENNEQUIN, ANTOINE.—Born Douai. Pupil of Fontallard. Working in Paris up to 1806.

PENNI, LUCA.—Born Florence 1500. Visited England in the reign of Henry VIII, and, according to Lanzi, was employed here. The late Duc d'Aumale exhibited small portraits by him on vellum at the Loan Exhibition, Kensington, 1865.

PENNY, C. (London).—Exhibited 1814–25 R.A. (7), S.B.A. (1). An honorary exhibitor.

PERCY, S. (London).—Exhibited 1786–1804 R.A. (9).

PEREZ, —.—An artist thus named was represented by a man's portrait at the Exp. 18 S., Paris, 1906. The date assigned to it was 'about 1785.'

PÉRIN, LIÉ LOUIS.—Born 1753, at Rheims. Périn is ranked by French critics with the finest French miniature painters, but to the present writer his flesh tints lack purity. He came to Paris in 1778, and was a pupil of Lemonnier. Adopting miniature painting as a profession, he took lessons of Sicardi. He also painted pastels. Being ruined by the Assignats, he returned to his native city, and

resumed his parental occupation of a woollen manufacturer. He died there in 1817. There is, in the Louvre, an ivory miniature by him of a young girl, and there were several of his works (some on boxes) shown at the Brussels Exhibition, 1912. Many of his works were included in the Exp. 18 S., Paris, 1906.

PERKOIS, JAMES.—Born Middelburg 1756; died 1804. One of the founders of the Academy in that place.

PEROUX, JOSEPH NICOLAUS.—Eighteenth century; German.

PERRACHE, J. T. (London).—Painted 1st Earl of Lonsdale, shown at the Guelph Exhibition, 1891. He exhibited enamels 1784–85 R.A. (14).

PERRAULT, —.—Flourished at the beginning of the eighteenth century.

PERREAUX, —.—A portrait of Mme. Récamier, signed, and dated 1827, by this artist, was shown at the Brussels Exhibition, 1912, the property of Mme. de Flotow.

*PERRONNEAU, JEAN BAPTISTE.—Born in Paris 1715 (?); died at Amsterdam 1783 (?). Painter, engraver, and pastelist. Beyond the dates furnished by the registers of the French Academy and the Salon catalogues, there is but little information to be gleaned respecting the life of this artist, even the dates of his birth and death being doubtful. Mariette, in his *Abécédario*, does not mention him, whilst Nagler, in his *Kunst-Lexikon*, mentions two Perronneaus, but there is little doubt that he is in error. According to De Fontenay, Jean Baptiste Perronneau was a pupil of Natoire and of Laurent Cars. There is but one pastel artist of this name born in Paris about the date given. Under the auspices of Cars he engraved works after Boucher, Van Loo, and others. An example of Perronneau's work is given in Foster's *French Art from Watteau to Prud'hon*, vol. ii., in a portrait of Louis XV when young—a fine portrait provoking comparison between Perronneau's manner and that of Latour; and Diderot, in his description of the Salon, 1767, says that when young Perronneau appeared Latour was very uneasy. His sitters appear to have been mostly amongst the bourgeoisie and actresses of the period. He was *agréé* in 1746, but was not made an Académicien until 1753. His *morceaux de réception* were portraits of Oudry and of the

elder Adam, both now hanging in the Louvre, as are other excellent works in pastel by him. Whilst Perronneau may not have possessed the astonishing force and truth to nature of Latour, he had, perhaps, a finer touch and a more delicate talent, and his reputation has not only survived the neglect and disparagement of his contemporaries, but has won recognition of late years, placing him in a high position amongst the French artists of the eighteenth century. M. Riset, comparing these two artists, says: 'Latour gives to his pastel work the brilliancy of an oil painting; whilst Perronneau gives his oil portraits the harmonious softness of pastel.' Perronneau is believed to have died at Amsterdam, and an obituary notice in 1784 speaks of his having travelled in Italy, Spain, England, Russia, Poland, and Holland, besides paying visits to all the principal cities of France. He is not claimed in this work as a miniature painter.

PERROTT, C.—An enamel of Oliver Cromwell by this artist was exhibited at the Burlington Fine Arts Club, 1889.

*PESNE, ANTOINE.—Born Paris 1683; died 1757 at Berlin. This French portrait painter, who gained the Prix de Rome in 1703, was made Académicien in 1720, and was appointed by Frederick the Great, Director of the Berlin Academy. He collected many fine portraits by contemporary French artists for the Prussian monarch, which are now amongst the most treasured artistic possessions of Potsdam and Berlin. He is represented at the Louvre.

PETER, A.—A miniature of a lady at a toilet table, thus ascribed, with a lady wearing a white dress, was sold at Christie's, July 8th, 1914, for 8 guineas.

PETER, EMANUEL.—Born in Silesia in 1799; died Vienna 1873. Pupil of Daffinger, of whose miniatures he reproduced a great number. Four portraits ascribed to him were shown at the Brussels Exhibition, 1912.

PETERS, H.—A portrait of a lady was exhibited by Earl Spencer at the Burlington Fine Arts Club, 1889, and thus ascribed.

PÉTERS, JEAN ANTOINE.—Of German origin. Born 1740. He came from Lorraine. Exhibited at the French Academy in 1762. His favourite subjects were antique statues, curiosities, etc. He was a great collector of the

engraved works of Rembrandt. He was a member of the Academy of St. Luke, and exhibited at the Salon of it between 1762 and 1776. There is a beautiful miniature of a lady in the possession of M. Chayet. According to Bouchot, ' he (Peters) was an excellent miniature painter,' but appears to be almost forgotten.

PETERS, MATHIAS.—Born Amsterdam 1660. An example of his work was shown by Earl Spencer at the Loan Exhibition, Kensington, 1865.

*PETERS, REV. M. W., R.A.—Painter. Born 1742; died 1814. Exhibited R.A. 1767–85 (26), many portraits, some in crayon. He was the only clergyman ever elected to the Royal Academy. There were several small pencil drawings by Peters in the Wellesley sale which, however, realised but small sums.

PETERS, MISS.—Exhibited 1780 R.A. (1).

PETERSON, OTTO FREDRIK.—Born in Stockholm after 1672; died in London 1729. In the course of the eighteenth century he came to London, where he became a pupil of Charles Boit. A portrait of John Gay, the poet, in the Wicanders collection, closely resembles the work of Boit in style.

PETHER, WILLIAM.—Born Carlisle 1731; died about 1795. Was a cousin of Abraham Pether, the landscapist. In 1763 he was a member of the F.S.A. He commenced as a portrait painter, both in oil and miniature, and occasionally exhibited miniatures at the R.A. from 1781 to 1794. He also painted some tolerable landscapes. His miniatures are spirited works, but his true art was mezzotint, which he studied under Thomas Frye, and in which he gained distinction. Exhibited from 1764–94 S.A. (20), F.S.A. (10), R.A. (11).

PETITOT, JEAN LOUIS.—Born Geneva 1607; died Vevey 1691. His father, Paul Petitot, was a sculptor and architect according to some, others term him a wood-carver, but at any rate he was associated with Art. For religious reasons he had settled at Geneva, where he placed his son with a goldsmith and enameller in jewels. Jean must have made good use of his time, and was master of his most difficult art before he was 30. Under the patronage of Turquet de Mayerne, Physician to Charles I, a chemist

and a man of much ability, Petitot at once obtained the patronage of the King on his arrival in England about the year 1634. Here he met with Van Dyck, and copied some of his portraits in miniature. There can be little doubt that it was the outbreak of the Civil War which drove Petitot to Paris, where he was in 1645. Louis XIV and his Court kept him fully employed, and 'Le Grand Monarque' and his mistresses were repeatedly painted by him, the King giving him a pension and apartments in the Louvre. In 1685 the Revocation of the Edict of Nantes made the painter anxious to quit France, but Louis did not wish to part with him—shut him up in prison, and (in vain) sent Bossuet to convert him. At length, to regain his liberty, Petitot signed like the rest, and fled to Geneva in 1687, dying at Vevey four years later. In this long life he doubtless produced a large number of enamels, despite the immense difficulties inseparable from the process, in which the tints are liable to injury 'in firing,' and all the labour and time to be thrown away. This country is particularly rich in the works of Petitot, Lord Dartrey's collection, and especially the Jones bequest, constituting a most important series of the artist's works, far exceeding that in the Louvre. The Victoria and Albert Museum can boast—in the Jones collection—between 50 and 60 attributed to Jean Petitot, besides one by his son Jean Louis. He had a great many imitators in his own time, and has been copied largely ever since. In Foster's *Miniature Painters, British and Foreign*, the names of a number of these imitators of Petitot are given, and his work fully described. It is noteworthy that Petitot rarely signed his work, which makes the discrimination between originals and copies still more difficult. He had a large family, eight daughters, and nine sons. One of the latter rose to be a Major-General in the English Service. The only descendant who showed artistic talent was his son who was born in 1652, his father would then be in Paris. We know the date of the son's birth from the enamel in the Earl of Dartrey's collection, which bears this inscription: 'Petitot fait par luy mesme d'age de 33 ans 1685.'

Petitot, Jean Louis.—Was doubtless taught by his father. He settled in London, and painted for King Charles II

until the year 1682, when he went to Paris. He returned to London 1695. The example by him shown in the Jones collection, Victoria and Albert Museum, is ' a portrait of a Gentleman in a Red Dress.'

PETRI, DOMINIC.—An Italian miniature painter. Died 1641.

PFEIFFER, CHARLES HERMANN.—Born at Frankfort in 1769; died at Vienna 1829. A signed work by this artist was shown at the Brussels Exhibition, 1912.

PHAFF, —.—Miniatures by an artist of this name are exhibited in the Rijks Museum, Amsterdam, but the catalogue furnishes no particulars concerning the artist.

PHELPS, MISS ELIZA H. (London).—Exhibited 1778–80 R.A. (2). An honorary exhibitor.

PHILLIPS, GEORGE H. (London).—Exhibited 1819–25 R.A. (8).

PICART, BERNARD.—French engraver, 1673–1733. A George I and Sophia of Zell in Indian ink by Picart sold for £2 10*s.* from the Wellesley collection.

PICKEN, MISS ELEANOR E. (London).—Exhibited 1842 R.A. (1).

PICKERSGILL, MISS M. A. (London).—Exhibited 1834–38 R.A. (8).

PIERCE, SARAH (London).—Exhibited 1785–90 R.A. (7).

PIERES, —.—An enamel of the Earl of Sandwich was sold at Christie's, in the Hawkins sale, 1904, for £20, thus inscribed.

PIERRE, JEAN BAPTISTE MARIA (French; eighteenth century).—Born 1713; died 1789. A drawing of ' La Savoyarde,' in gouache on vellum, by him fetched 5 guineas at the Wellesley sale.

PIÈTRE, MME. (*née* NANINE VALLAIN) (French; eighteenth century).—Pupil of David and of Sovée. Exhibited at the Salon from 1780–1810.

PIGOTT, MISS.—Exhibited 1802 R.A. (3). An honorary exhibitor.

PIKE, J.—Earl Cathcart owns an example by this artist, dated 1749.

PILSBURY, E.—Exhibited 1810 R.A. (1). An honorary exhibitor.

Pinchon, Jean Antoine.—Was in studio of Vincent and Augustin, who induced him to apply himself to miniature painting. A portrait of a dandy (*un mirliflore de l'an IV*) was exhibited by him in 1795. Six years after, his talent being recognised, Pinchon went to Russia. In 1801 he painted the Emperor Alexander I and the Empress Elizabeth. Count Chéremétieff possesses portraits of the Emperor and his wife, painted about this time. Pinchon is one of the most remarkable pupils of Augustin. At an exhibition in Petrograd in 1904 there were two miniatures by Pinchon. He was termed Pinchow, and described as an Englishman.

Pine, Robert Edge (London).—Born 1730; died Philadelphia 1788. Son of John Pine, the engraver, a friend of Hogarth, and brother of Simon Pine, q.v. Robert Pine exhibited at R.A. from 1772 to 1784 10 works, one being a portrait of Garrick (in 1780). His colouring was preferred to his drawing. Many of his works were destroyed by fire at the Bowen Museum, Boston. He drew a well-known portrait of George Washington, and others which have been engraved by Valentine Green, McArdell, Dickinson, and others.

Pine, Simon.—Died London 1772. Son of John Pine, the engraver, print-seller, and friend of Hogarth. He was also brother of Robert Edge Pine, the history and portrait painter, q.v. He resided for a time in London, but practised in Ireland, and especially at Bath. He exhibited 15 works at Spring Gardens from 1765–71, and 3 at R.A. in 1772, the year of his death. Simon Pine also painted George Washington.

Pinet, Nicolas.—Born Liége; died Namur 1842. Portrait of a woman, dated 1802, was in the Mimeral sale. A work by Pinet was shown at the Exp. 18 S., Paris, 1906, the date assigned being 1800, and another at the Brussels Exhibition, 1912, dated 1803, from the Doistau collection.

Pinhas, Salomon (German; eighteenth century).

Piombo.—*See* Del Piombo.

Pitman, Miss Sarah Bennard (London).—Exhibited 1839–41 R.A. (3).

Pitt, Mrs. W. (London).—Exhibited 1848–51 R.A. (7).

Pizzetta, U. (London).—Exhibited 1813 R.A. (1).

PLACE, GEORGE.—Was the son of a fashionable draper in Dublin. Born in the latter half of the eighteenth century, and a student in the Schools of the first Academy. Coming to London, he practised there with repute for several years; afterwards he followed his profession in Yorkshire. There is a portrait of the 4th Duke of Gordon by him at the Victoria and Albert Museum, and a portrait of a gentleman, dated 1797, was sold at Hawkins sale for £11 in 1904.

PLANT, W. (London).—Exhibited enamels 1819–28 R.A. (4), Old Water Colour (2).

PLANTEL, JACQUES.—Probably born at Amiens. Designed about 1518 the pictures for the book (now in the National Library, Paris) intended for presentation to Louise de Savoie, Duchesse d'Angoulême, mother of Francis I. It contains 48 full-page miniatures, including one of the Duchess seated on a throne, with her attendants, and other portraits.

PLATZER, CHRISTOPH.—Worked at Passau during the first half of the eighteenth century. He was made Court painter to the Prince-Bishop about 1720. A drawing of George Frederick Handel, in a fine diamond frame, realised £33 at the Wellesley sale.

PLAYFORD, —.—Died 1780. Practised in London with some ability at the end of the eighteenth century.

PLIMER, ANDREW.—Born Wellington, Shropshire, 1763; Exhibited 1786–1819 R.A. some 50 works, besides two examples in 1786 which are surmised by Mr. Graves to be oil paintings; B.I. (3); S.B.A. (2). Like his brother Nathaniel he was a pupil of Richard Cosway, whose household he had entered in a menial capacity. He was living in Maddox Street, London, in 1786, and in 1798 New Bond Street is given as his address. The next year he removed to Golden Square, then a more fashionable neighbourhood than it is now. His last contribution to the Academy was in 1819, but he lived to be 74, and died at Brighton in the year 1837. In the Obituary of the *Gentleman's Magazine* he is described as being 'many years ago an eminent miniature painter in Exeter.' There are several works by both Andrew and Nathaniel Plimer in the Salting collection, Victoria and Albert Museum. Andrew's work is wiry and inferior in drawing compared with that

of Cosway. Nevertheless, he painted many pleasing works, for example the Rushout sisters, daughters of Sir Charles Rushout (a group of three girls), which, after being put up for auction with a lot of odds and ends at a sale at Great Marlow, was sold for a mere song and resold at a great price to an American collector, Mr. George J. Gould. This attractive work is reproduced in Foster's *Miniature Painters, British and Foreign.* Mr. W. H. Behrens has a charming pencil sketch of an infant asleep, tinted, from an album belonging to Miss Smirke of Brighton. An excellent portrait of Plimer from the Whitehead sale was in Lord Leverhulme's collection. In the National Gallery of Scotland is a characteristic portrait of Andrew Plimer, seated, by Andrew Geddes, A.R.A., dated 1815. Geddes was his nephew by marriage. Lord Hothfield exhibited 3 examples at the Brussels Exhibition, 1912. Apropos the price realised by Andrew Plimer's work, a pair of portraits of William, 5th Duke of Devonshire, and his Duchess, dated 1786, fetched 550 guineas at Foster's in 1902. In the Wellesley sale (1920) a portrait of Edward Jerningham, in pencil, and a miniature on ivory of the Countess of Mornington fetched £15 and £72 respectively. Lady Mornington was mother of the 1st Duke of Wellington and the Marquis of Wellesley. The miniature in question was painted for the Prince Regent, who presented it to Marquis Wellesley in 1811. Six examples of Andrew Plimer, owned by the Earl of Sandwich, Capt. H. W. Murray, and Sir George Cooper, were shown at the British Empire Exhibition, 1924.

Plimer, Nathaniel.—Brother of Andrew. Born Wellington, Shropshire, 1757; died 1822. Exhibited 1787–1815 R.A. (28), S.A. (5). Sons of a clockmaker, both he and his brother were comparatively little known until late years, when their works have obtained very high figures at auction, dealers having given them fictitious value. He also was a pupil of Richard Cosway. He is generally reckoned to be inferior to his younger brother Andrew, q.v. In the Salting collection, Victoria and Albert Museum, are examples of his work, but it is heavy and poor. Observe, e.g., the hands in Mrs. Peirsee's portrait.

Ploetz, Heinrich.—Born in the Duchy of Holstein 1748; died Copenhagen 1810.

PLOTT, JOHN, F.S.A.—Born in Winchester 1732; died at Stoke 1803. He left the Law to study Art, and, coming to London in 1756, was a pupil of R. Wilson, R.A., and afterwards of Nathaniel Hone, R.A., whom he assisted in miniature, both enamel and water colour. On leaving the latter, he practised as a miniature painter. Later he retired to Winchester, where he made drawings of natural objects, which had great merit. He painted a few portraits in oil. His works are signed 'J.P. *pinx.*' He exhibited 1764–1803 S.A. (23), 1772–1803 R.A. (17). Lord Hothfield owns an interesting portrait by Plott of Elizabeth Fry, the Quakeress and prison reformer, dated 1800.

PLOWMAN, ELISE (London).—Exhibited 1843 R.A. (1).

PLUCK, J. A. A.—Died Amsterdam 1837, where he left many portraits and designs in miniature.

PO.—*See* DEL PO.

POELEMBERG, CORNELIUS.—A Dutch artist. Born Utrecht 1586; died 1660. Employed by the Stuarts. He painted miniatures in oil of Charles I, and the children of the King of Bohemia. He is mentioned in King Charles's catalogue, and also in that of James II. His work is full of detail, exquisitely finished. A beautiful example of it may be seen at the Victoria and Albert Museum.

POIRIER.—An example by him was exhibited by the Earl of Mayo at the Burlington Fine Arts Club, 1889.

POL, CHRISTIAN VAN.—*See* VAN POL, CHRISTIAN.

POLACK, J., JUNR. (London).—Exhibited 1823 R.A. (1).

POLACK, SOLOMON.—Born at the Hague in 1757; died at Chelsea 1839. Settled in England early in life at the end of the century. He practised for a time in Ireland. Exhibited 1790–1835 R.A. (67), S.B.A. (5). Plumbagos of Alex. Pope and J. J. Rousseau by him fetched £7 and £4 respectively at the Wellesley sale.

POLLINO, CÆSAR.—Painted miniatures on vellum, and was employed by several of the Pontiffs. His work was after the manner of Buonarotti's.

POMPEIO.—A miniature of Frederick, Lord North—afterwards Prime Minister—at the age of 21, dated 1753, by this artist, was shown at the Loan Exhibition, Kensington, 1865, by Col. North, sold at Sotheby's 27th July, 1922, and fetched £17 10*s.*

Ponthon, A. (London).—Exhibited 1798–1800 R.A. (5).

Pope, Alexander.—Born Cork; died London 1835. Was a student of the Dublin Art School. He practised portrait painting in Cork with success, and occasionally performed on the stage. In 1783 he appeared at Covent Garden, and succeeded in tragedy. He painted Mrs. Siddons more than once, and his first contribution to the Royal Academy was a portrait of her. Exhibited 1785–1821 R.A. (68).

Pope, Mrs. Clara Maria.—Died 1838. A daughter of Jane Leigh, and married, when young, F. Wheatley, R.A. In 1801, having become a widow, she married the above, A. Pope. She painted miniatures, and also enjoyed a great reputation for flower painting. Exhibited 1808–38 R.A. (41), B.I. (2), S.B.A. (2).

Pope, Somerville, S.—Amateur. Eighteenth century. Brother of Alexander Pope, the artist, q.v.

Pope, —.—An Irish miniature painter, father of Alexander and Somerville Pope.

Pordenone.—*See* Licinio.

Posenger, N.—End of the eighteenth century; German.

Poumeyrac, —. (French; eighteenth century).—A pupil of Mme. de Mirbel.

*Pourbus, François.—Born Bruges 1545; died Antwerp 1581. Both this artist and his son are well-known portrait painters in oil. There is a portrait of Queen Elizabeth in the Rijks Museum which formerly belonged to Charles I, by the elder Pourbus.

Pourbus, François, *le jeune*.—Born 1570; died 1622. Occasionally painted miniatures. He also produced religious and historical subjects.

Powell, F. (London).—Exhibited 1814 B.I. (1 enamel).

Powell, John (London).—Exhibited 1778–85 R.A. (9). He was an assistant to Sir J. Reynolds, whose address he gives in the Royal Academy catalogue.

Powell, Joseph (London).—Enamel painter. Exhibited 1811–30 R.A. (10) portraits and flowers, and B.I. 1808–18 enamels on china.

Powle, George (London).—Exhibited 1764–70 F.S.A. (6), S.A. (4).

PRESTON, E. (London).—Exhibited 1824–43 R.A. (17).

PRESTON, THOS.—Exhibited 1764–73 F.S.A. (3).

PREVOST, JEAN J.—Painter of the middle of the eighteenth century. Received 1,000 francs for a portrait of Louis XV, ordered by Mme. de Pompadour. A miniature of a gentleman on a snuff-box (Vernis Martin), marked J. J. Prevost, was sold at Christie's, Sir E. Murray Scott's sale, June 24th, 1913.

PREWITT, WILLIAM.—Enamel painter. Was a pupil of Zincke, and worked in London in the middle of the eighteenth century. His enamels are reputed to be brilliant in colour and to possess much merit. The Victoria and Albert Museum owns a full-length group by him, signed 'Prewitt *Pinxit*': and two water-colour drawings, on a considerable scale, of James, Duke of York, and another signed W. P., are in the Jones collection. The yellow tone of the flesh tints leads one to suppose they are faded, but they are still powerful works. They were sold at the Wells sale, Christie's, 1862, and fetched £33 12*s*. The Duke of Buccleuch owns a portrait of Horace Walpole, when young, painted by Prewitt.

PRIEUR, PETER or PAUL (of Genoa).—An enameller of the seventeenth century whose signed works are rare in this country, only four being known. At Windsor there is one; the Earl of Dartrey owns a fine example, signed 'Prieur *fecit* 1658,' and there is a portrait of Frederick III of Denmark in the Jones collection, Victoria and Albert Museum, dated 1665. At the Rosenberg Castle, Copenhagen, are no less than 15 portraits of the above-named King by Prieur. The artist appears to have visited England, Russia, and Spain, and to have died in Denmark about 1677. A portrait of Philip IV, signed 'Prieur *fecit* 1658,' is in the Salting collection, Victoria and Albert Museum, and one of Henri of Lorraine; in the latter the work is very subtle, and both are good. He is said to have painted a portrait of Charles II, after Cooper, in 1669. Prieur married Marie, the sister of Petitot.

PROVIS, ANN JEMIMA (London).—Exhibited 1787 R.A. (2).

*PRUD'HON, PIERRE PAUL (French).—Born Cluny 1758; died Paris 1823. Pupil of Desvosges. The works of this eminent French painter in historical and poetical subjects

are well known, but he also painted portraits, and miniatures are assigned to him. There is one famous miniature by him—a portrait of Mlle. Meyer, shown at the Exp. 18 S., Paris, 1906—which has a tragic and sentimental interest. This is reproduced in Foster's *French Art from Watteau to Prud'hon*, vol. iii.

PUGH, EDWARD (London).—Died Ruthin 1813. Exhibited 1793–1821 R.A. (25), B.I. (1).

PUJOS, —. (French ; eighteenth century).—Born Toulouse (?). Associate of the Society of St. Luke. Most of his works were engraved, and, according to Bouchot, prove him to have possessed ' *aptitudes expertes et tranquilles.*'

PULHAM, MRS.—*See* VIOLET, MISS MARIE.

PUYOL DE GARAN.—A miniature of a ' Tricoteuse de 1793 ' by an artist thus named was shown at the Exp. 18 S., Paris, 1906, and was lent by M. Ch. du Bouquet, the date assigned to it being ' about 1793.'

PYM, B.—Practised in London, and found much employment about the end of the eighteenth century. Exhibited 1793–1805 R.A. (39).

P., T. (late seventeenth century).—A portrait of a gentleman, in plumbago, thus signed, was in the Wellesley collection.

QUAGLIA, FERDINANDO.—Born Plaisance, Italy, 1780 ; died 1825. Coming to Paris in 1805, he was patronised by the Empress Joséphine, whom he often painted, and many of the personages of the Court of Napoleon I. He exhibited 1808–14. A portrait of Joséphine in the Wallace collection is ascribed to him.

*QUAST, PIETER JANSZ.—Born 1606 (?) at the Hague ; died 1647. A plumbago of an interior by this Dutch artist fetched £6 at the Wellesley sale.

QUENEDY.—Born 1756 ; died 1830. This is a French rendering of the name Kennedy. An artist so called practised in Paris at the end of the eighteenth century. He was a pupil of Desvosges, and, according to Bouchot, perfected the ' physionotrace,' by means of which profiles were engraved on copper in the aquatint manner of Janinet. This became fashionable—from it plates were printed in colours, or coloured by hand. An indefinite

number of impressions could be taken, and 'for the price of a bad miniature a dozen proofs in colour or black and white could be furnished for distribution.'

RABILLON, —.—A single work by this French miniature painter was shown at the Exp. 18 S., Paris, 1906, viz. a lady seated and reading a book, from the Doistau collection. Rabillon is known to have painted a portrait of Jarente, Bishop of Orleans, about 1761, which was engraved by J. M. Moreau *le jeune*. He was a member of the Academy of St. Luke, and exhibited in 1799 and 1810, but biographical details are wanting. Bouchot describes his work as delicate and refined.

RADIER (?).—A miniature of the Duc de Grammont was shown at the Brussels Exhibition, 1912, by the Queen of the Netherlands, thus inscribed.

RAEBURN, SIR HENRY, KNT., R.A.—Born Stockbridge, near Edinburgh, 1756; died Edinburgh 1823. Was an orphan who, at 15, was apprenticed to a goldsmith in Edinburgh. He lived to become President of the Scottish Academy, and was knighted in 1822, when George IV visited that city. Early attempts in miniature painting were encouraged by his master, and sitters soon came. Such was his reputation that, on completing his time, he set up as a portrait-painter in oils. When 22 he went upon a sketching excursion, and met with a lady, whom he introduced in his picture (as Gainsborough did with 'sweet Margaret Burr'). She became his wife, and brought him an amiable nature, a fair face, and a handsome dower. Sir Joshua Reynolds received him kindly in London. Two years were passed in study in Italy, and the remainder of his prosperous career was spent in Edinburgh. His works have become enormously enhanced in value since his death, and a small miniature on ivory of Master Keighley, in an enamel frame enriched with diamonds, fetched £80 at the Wellesley sale.

RAIMBACH, ABRAHAM.—Born London 1776; died Greenwich 1843. The son of a Swiss who had settled in England. He was a pupil of J. Hall, and later a student at the R.A. From 1795–1807 he was a constant exhibitor of miniatures, but eventually devoted himself to line engraving, and reproduced many of Wilkie's best subjects. His work,

and that of his daughter, may be seen at the Victoria and Albert Museum.

RAIMBACH, DAVID WILKIE.—Exhibited 1843–68 R.A. (16). As he exhibited in 1843 a posthumous bust of Abraham Raimbach, he was no doubt son of the foregoing, and brother of Miss Raimbach, both living in Stanhope Street, London, about 1844.

RAIMBACH, MISS EMMA HARRIET (Greenwich).—Daughter of Abraham Raimbach, q.v. Exhibited 1835–55 R.A. (55), S.B.A. (1). One of her latest exhibits was a portrait of Cardinal Wiseman.

RAINER, BONAVENTURA.—Born 1713; died 1792. A monk of Innsbrück, famous for portraits and historical pieces in miniature.

RAMAGE, JOHN.—An Irish artist. Practised in Boston before the Revolution; afterwards, according to Dunlap, he established himself in New York, where he worked with much success for many years. He also painted in crayons or pastel, life-size. 'His miniatures were in the line style, and opposed to the dotted.' There is an entry in Washington's diary: 'Saturday the 3rd (October 1789): Sat for Mr. Ramage near two hours to-day, who was drawing a miniature picture of me for Mrs. Washington.' Ramage painted many of the noted statesmen, soldiers, and belles of the Republic.

RAMELLI, PADRE FELICE.—Born Asti 1666; died Rome 1740. Was a priest, and was Court miniaturist to the King of Sardinia. He made portraits in little from the originals of celebrated artists in the Florentine Gallery, and is said to have learned the art from Padre Danese Rho. Miniatures by him are shown in the Dresden Gallery, and Rijks Museum, Amsterdam.

*RAMSAY, ALLAN (1713–84).—There was a portrait in pencil of Capt. Ferguson in the Wellesley collection by this excellent and well-known portrait-painter, who was son of Allan Ramsay, the Scottish poet. The artist was considered by Walpole to be superior to Sir Joshua Reynolds as a painter of women. There is a portrait of Queen Charlotte by him in the Louvre.

RANSONNETTE, PIERRE NICOLAS.—French engraver. Born 1745; died 1810. Mr. F. Wellesley's portrait of a gentleman, unknown, dated 1796, in pencil, fetched £3 at the sale.

RAUZIL, —.—A portrait of a young woman, *décolleté*, and signed 'Rauzil, 1792,' was shown at the Exp. 18 S., Paris, 1906, but no particulars are given in the catalogue.

RAVEN, SAMUEL.—Mr. Jeffery Whitehead possessed a miniature of Queen Adelaide, wife of William IV, by S. Raven, probably the father of John S. Raven, the landscape-painter. The elder Raven was a clergyman, and, according to Redgrave, a very clever water-colour painter.

RAWDON, D.—At the Strawberry Hill sale there was a miniature by D. Rawdon, 1763, after Raphael, of a 'Lady Fainting in a Gentleman's Arms.'

RAYMENT (or RAYMONT), F.—Exhibited 1829 R.A. (1).

RAYMOND, FRANCIS (Tooting).—Exhibited 1778 F.S.A. (1).

READ, MISS CATHERINE.—Born 1740; died 1778. Excelled in crayons, which were well drawn, pleasing, and natural. She painted Queen Charlotte, also Hayley, the poet, when a boy, Lady Susan O'Brien, seated, holding a dog in her lap, etc. Her work was exhibited 1773–76 R.A. (4), F.S.A. (16), S.A. (14).

READ, F. (London).—A miniature portrait by this artist of Napoleon I was contributed by Mr. C. Butler to the Dickinson Loan Exhibition of Miniatures. Read exhibited portraits 1817–52 R.A. (27), S.B.A. (21).

READ, F. T.—There was a miniature thus signed shown at the Kensington Loan Exhibition, 1865, probably by F. Read.

READ, J. C. (London).—Exhibited 1847–49 R.A. (2).

READ, MISS, JUNR.—Contributed from Silcoe, Bedfordshire. Exhibited 1799–1800 R.A. (2).

READ, WILLIAM (London).—Exhibited 1778–1808 R.A. (3), S.A. (1).

REDITA, ANIELLO (Neapolitan; sixteenth century).—Was a pupil of a Flemish master, and excelled in portraiture. He also painted historical subjects.

REDMOND, THOMAS.—Born about 1745; died Bath 1785. Son of a clergyman at Brecon, and was apprenticed to a house painter at Bristol. Removing to London, he became a member of the F.S.A. in 1763. He then settled at Bath, where he met with success, and worked in crayons and miniature. Exhibited 1762–88 R.A. (11), F.S.A. (13), S.A. (6).

REEKES, RICHARD (London).—Exhibited 1810 R.A. (5). Styled miniature painter to H.R.H. the Princess of Wales.

REGNAULT, —.—French School. Painted classical subjects in miniature to represent onyx cameos.

REICHARD, —.—A Hanoverian artist who gave P. A. Hall (q.v.) lessons in Hamburg.

REICHEL, FRANZ DE PAULA.—Painter of German Royalty. eighteenth century.

REILY, J.—A miniature of Robert Berry, father of Mary and Agnes Berry, friends of Horace Walpole, signed 'J. Reily, 1763,' is in the Victoria and Albert Museum collection of miniatures.

REINAGLE, PHILIP, R. A.—Born 1750; died 1833. A versatile painter, noted for his imitations of the Dutch masters. He painted some miniatures on ivory in oil. He is best known as an animal painter, but his early works were portraits. Miss Charlotte and Miss Fanny Reinagle were probably his daughters.

REINHARD, ANDRES (German; 1715–1752).

REINSPERGER, J. C.—Born Nuremberg, 1711; died 1780. Pupil of Liotard. He practised in Vienna, where he was employed at the Court. He was also an engraver.

REISEN, CHARLES CHRISTIAN.—Born London 1680; the son of a Norwegian goldsmith; died 1725. He is known as a gem-engraver, and in the catalogue of the Welbeck collection (which contains a portrait of 'La belle Stuart,' Duchess of Richmond, ascribed to him) there are interesting extracts from correspondence relating to him.

REMBRANDT VAN RYN.—*See* VAN RYN, REMBRANDT.

REMSHART-SEDELMAYER, E. C.—Born 1704; died 1767. A lady miniature painter mentioned by Nagler and Zani.

REMSHART, SABINA.—Died Augsburg 1775. Sister to the above.

RENAZZI, P.—The Duke of Manchester contributed an exquisite copy of 'The Card Players,' after Caravaggio, by this little-known artist, to the Dickinson Loan Exhibition, 1880.

RENAUDIN, ROSALIE.—Worked in Paris during the first part of the nineteenth century. Pupil of Girodet. A portrait of a woman by this artist, signed, and dated 1819, was shown at the Brussels Exhibition, 1912.

RENFE, S.—A portrait of the Duc de Lauzun, signed by this artist, was shown at the Brussels Exhibition, 1912.

RENSHAW, ELLEN (Clapton).—Exhibited 1840–42 R.A. (2).

RENTON, JOHN (London).—Contributed to R.A. from 1821 to 1840 (34), mostly portraits. There was a small work in oils shown at the Loan Exhibition, Kensington, 1865, by him.

REPRA, —.—'A Boy in a Garden,' from Sir P. Rose's collection, was shown at the 2nd Dickinson Loan Exhibition, 1885, thus attributed.

RESTALLINO, CARLO.—Born Italy 1776. Practised in Munich, where he acquired reputation.

RETZSCH, FRIEDRICH M. AUGUST.—Born Dresden 1779; died Lössnitz 1857. Miniatures by this artist are in the Dresden Gallery.

REYNOLDS, E. (London).—Exhibited 1822 R.A. (1).

REYNOLDS, MISS ELIZABETH.—*See* MRS. WILLIAM WALKER.

REYNOLDS, MISS FRANCES or FANNY.—Amateur. Born Plympton 1729; died London 1807. She was sister to Sir Joshua, whose house she kept (until his nieces, the Misses Palmer, grew up, when she retired), and whose pictures she copied in a way which Northcote says 'were an exact imitation of all his defects, making everybody else laugh and Sir Joshua cry.' In 1758 Dr. Johnson records sitting to her, perhaps for the tenth time, for his portrait in oils, which it seems he did not like; and Goldsmith offended her by telling her she loved pictures better than she understood them. Exhibited at the R.A. 1828–30, 4 miniatures.

*REYNOLDS, SIR JOSHUA, P.R.A.—Born 1723; died 1792. Small works were shown by him at the Loan Exhibition, Kensington, 1865, but of course it is not claimed that he can be regarded as a miniature painter.

REZEL, RUDOLF N. D.—Born Brunswick 1725; died 1795. Worked at several Courts.

Rho, Padre Danese.—An Italian miniaturist who practised at Rome about 1680. The instructor of Ramelli. He was a canon of St. John Lateran.

Ribot.—Represented at the Hermitage, Petrograd. Probably the same as Ribou.

Ribou (French).—Flourished 1770–80. There was a portrait of a lady, in the costume of 1775, upon a box, lent to the Exp. 18 S., Paris, 1906, from the Doistau collection. This artist appears to be otherwise unknown. Bouchot speaks of the care and elegance of the work on the dress of the lady in this picture, in which she appears in the costume of a contemporary of the Dauphine, Marie Antoinette, but Ribou does not appear to have exhibited at the Salon, and other details are wanting.

*Richardson, Jonathan, Senr.—Born 1665; died 1745. A well-known portrait painter in oils. Walpole had some small heads by him in pencil, which were shown at the Loan Exhibition, Kensington, 1865. A portrait in pencil and Indian ink of John Dryden, aged 65, fetched £7 at the Wellesley sale.

Richault.—A miniature of Louis XVI of France by him was exhibited at the Burlington Fine Arts Club, 1889, the property then of Mr. Jeffery Whitehead.

Richmond, George, R.A., F.S.A.—Born Brompton 1809; died 1896. Several miniatures by him were shown at the Loan Exhibition, Kensington, 1865, including one of himself and one of Samuel Palmer, etc. These were painted about 1830. His eminence as a portrait painter, in the ordinary acceptation of the term, is well-known, and his contributions to the Royal Academy from 1825 to 1844 number nearly 200.

Richmond, Thomas.—Born Kew 1771; died London 1837. Was a pupil of George Engleheart. His works, says Redgrave, were well drawn and finished, but formal and stiff in character. George Richmond, R.A., was his son. Exhibited 1795–1829 R.A. (49?).

Richmond, Thomas, Junr. (London).—Exhibited 1822–53 R.A. 41 portrait miniatures, including one of Mrs. John Ruskin, 1851, besides some oil paintings.

Richter, Christian.—Born 1678; died 1732. Was the son of a goldsmith at Stockholm, and came to England

1702, where he studied under Dahl, and painted in oil, but is best known by his miniatures. Walpole had one by him of Cibber the Statuary. He also essayed enamel painting, but without attaining much proficiency. He had a brother, a medallist, and must be distinguished from the better known Henry J. Richter, the water-colour painter. There is an attractive miniature, *très décolleté*, described as Sarah Jennings, Duchess of Marlborough, in the Wicanders collection, said to be after the original picture by Michael Dahl, and to resemble closely one by Sir Godfrey Kneller, which Professor Asplund terms 'the standard portrait.' He mentions that this fine picture, which is in the National Portrait Gallery, is reproduced in *The Stuarts* by J. J. Foster. Christian Richter is represented in the Rijks Museum, Amsterdam, also at Windsor, and in Earl Beauchamp's collection at Madresfield.

Richter, D. Y. David.—Born Stockholm about 1670; died 1741. His father was a goldsmith. There are several examples of this artist in the Wicanders collection, but they appear to be inferior in delicacy to the work of Boit, who was his contemporary.

Richter, Miss Henrietta S. (London).—Exhibited 1842–49 R.A. (6). An honorary exhibitor.

Richter, Johanna J. F.—Born Dresden 1812. Painted portraits at the Court of Poland.

Rickards, Samuel (London).—Exhibited 1768–81 R.A. (4), S.A. (10), F.S.A. (1).

Rickerby, Miss Eliza G.—Exhibited 1840–44 R.A. (4).

Rieger, Maria.—Worked at Munich 1698, for the Court, on portraiture and sacred subjects.

*Rigaud y Ros, Hyacinthe.—Born at Perpignan 1659; died in Paris 1743. Rigaud is well known as one of the most distinguished French portrait painters of the eighteenth century. The ascription of miniatures to him is doubtful, although there are 2 examples in the Wicanders collection said to be his work.

*Riley, John.—Born 1646. On the death of Lely he rose to favour. He painted Charles II, James II and his Queen, also William and Mary. Works by him are to

be found in the National Portrait Gallery, Hampton Court, and elsewhere, and are to be admired for their truth to nature. He is mentioned in this list, as a miniature portrait by him of James, Earl of Perth was shown at the Stuart Exhibition.

RINCLAKE, JOHANN CHRISTOPH (German; eighteenth century).

RING, PIETER DE.—*See* DE RING, PIETER.

RISING, CARL MAGNUS.—Born about 1735; died after 1790. In the Wicanders collection is an example of this Swedish painter (a portrait of Count Posse) which appears to be an excellent piece of work.

RISING, JOHN (London) (1756–1815).—An enamel and a miniature of a man signed by this artist are in the collection of Mr. Philip Cosens. He practised in London, and exhibited 1785–1814 R.A. (92). His work was mostly portraiture, including a portrait of Lord Nelson, 1802.

RITT, AUGUSTIN.—Born 1769. One of the most brilliant Russian painters of the last part of the eighteenth century. He studied at Antwerp, and was a pupil of Vincent; a member of the Petrograd Academy. He died in 1799. Two works attributed to him were shown at the Exp. 18 S., Paris, 1906. One of these the compilers of the catalogue were disposed to assign to Lavreince—thus giving a clue to the style of the artist. Lemberger calls him the Russian Füger, whose works Ritt had opportunities of studying. There are 2 excellent examples of his work in the Wicanders collection—portraits of Prince and Princess Soltykoff.

RITT.—Besides the above-mentioned Russian painter of this name there would appear to be a contemporary artist who worked in Paris, and who is known by his competition with Louis David *pour le premier prix de peinture.* He disputed the decision of the jury which gave the prize to Louis David, and deplored the intrusion of politics in their decision (*sic*) (1792). This artist was represented at the Exhibition 18 S., Paris, 1906, by a portrait of 'Lord Torton (?) and his daughter,' and a lady holding a child on her knees. The latter was painted about 1790. The catalogue does not furnish further particulars about this artist. Bouchot distinguishes him from the Russian miniature painter, Augustin Ritt, q.v.

Rivers, C. (London).—Exhibited 1779–1804 R.A. (10), some portraits.

Riviera, G.—A portrait of the Marquis Eugène Beauharnais (?) was exhibited in the Wellesley collection, Victoria and Albert Museum, in pencil, signed 'Gno Riviera, *disegno* 1823. Bresc.' Ascription doubtful.

Riviere, Daniel Valentine (London).—Exhibited 1823–40 R.A. (13) some portraits.

Riviere, Miss F. (London).—Exhibited 1831–34 R.A. (9).

Robelar.—*See* Vobelar, H.

Robert.—A miniature of a woman, on an enamelled box, signed Robert, and dated 1788, was shown at the Exp. 18 S., Paris, 1906, and at the Brussels Exhibition, 1912.

Robert, Hubert (French; 18th century).—Born 1733; died 1808. Best known as a painter of classical ruins—Roman views, etc. Some of his work is reproduced in Foster's *French Art from Watteau to Prud'hon*. A pencil drawing of an unknown man by Robert fetched £5 15*s*. at the Wellesley sale.

Robert, Nicholas.—Born Orleans 1610; died 1684. Painted animals and plants in miniature, and was much employed by the Duke of Orleans in work of this kind.

Roberts, John (London).—Born about 1752; died about 1834. Exhibited 1774–1825 R.A. (69), S.A. (6), mostly portraits. There is a miniature by him at Alnwick Castle—a portrait of Lady Charlotte Campbell, a lady who wrote memoirs of the Court of George IV.

Robertson, Alexander.—Brother of Andrew (q.v.) and a pupil of Shelley. Like his brother Archibald, he went to America.

Robertson, Andrew, A.R.H.A.—Born Aberdeen 1777; died Hampstead 1845. Was a painter who may be called self-taught. When only 16 he was director of concerts in his native town, at the same time teaching drawing, painting scenes, miniatures, 'and anything that offered,' says Redgrave. In 1801 he walked up to London to see the Exhibition of the Academy, and was so fortunate as to attract the notice of Benjamin West, P.R.A., who induced him to stay, and sat to him for his portrait.

Through West's influence Royal patronage followed, and, when only 28 years of age, Robertson received the appointment of miniature painter to the Duke of Sussex. His reputation was now established, and he had many pupils, amongst them Sir William Ross. When he returned in 1841, he was presented with a piece of plate as 'father of the profession.' He was a first-rate violinist, and an actively charitable man. In respect of drawing his miniatures are good and well finished, but leave something to be desired in point of colour. His pupil, Sir W. C. Ross, quite eclipsed him in celebrity, being probably, by general consent, the most distinguished of modern miniature painters. Lord Hothfield exhibited at the Brussels Exhibition, 1912, a portrait of Sir John Moore, in uniform, dated 1808. Mr. Jeffery Whitehead possessed a large collection of Robertson's works, and a number of them were shown in Messrs. Dickinson's Loan Exhibition. Mr. Francis Wellesley had several examples, one of Sir Walter Scott, and 4 of the Wellesley family, of which an ivory of the Marquess Wellesley, brother of the 1st Duke of Wellington, exhibited at the R.A. 1818, realised £50 at the sale. Robertson exhibited 1802–42 at R.A. no less than 292 portraits, Old Water Colour (37), and elsewhere. Miss Robertson, daughter of Andrew, published in 1895 an interesting series of letters and papers relating to his family and to this strenuous worker and capable artist. At the British Institution in 1807 and 1808 Andrew Robertson exhibited 3 or 4 subject pictures.

Robertson, Archibald.—Eldest brother of Andrew. Born in 1765; died New York, 1835. He was a pupil of Sheriff, of Bath. He entered the Royal Academy Schools, and was permitted by Sir Joshua Reynolds to copy some of his paintings. He wrote a work on the technique of his art; and in 1791 went to New York as an art teacher, where he practised portrait painting.

Robertson, Charles.—Practised in Dublin, where he was born about 1760, at the end of the eighteenth century. Gained much repute for the extreme neatness of his finish, and excelled in female portraits. He came to London about 1806, and exhibited 1790–1810 R.A. (8), and elsewhere. He died 1820. He was elder brother of Walter Robertson, q.v.

ROBERTSON, CHARLES JOHN (London).—Exhibited 1798–1830 R.A. (23), mostly portraits.

ROBERTSON, CLEMENTINA.—Sister of the brothers Walter and Charles. Exhibited in Dublin 1819–29. Married Mr. John Siree.

ROBERTSON, EDWARD (London).—Exhibited 1830–37 R.A. (11).

ROBERTSON, MRS. JAMES (*née* SAUNDERS) (London).—Was a niece of George Saunders, the miniature painter. About 1847 she went to Russia, and was elected a member of the Imperial Academy at Petrograd. Exhibited 1824–44 R.A. (128), S.B.A. (131), B.I. (6). She was largely patronised by the aristocracy of her day.

ROBERTSON, MISS (London).—Exhibited 1843 R.A. (15).

ROBERTSON, WALTER.—Son of a jeweller in Dublin, where he practised about the end of the eighteenth century, holding the first place for many years in miniature art in Ireland. He was younger brother of Charles Robertson, q.v. He went to America with G. C. Stuart in 1793, whose portraits he copied. Later, like Chinnery, he went to the East Indies, where he died 1802.

ROBINS, W.—Mezzotint engraver; *temp.* George I. In the Royal collection is a miniature of Colley Cibber, dated 1715, by this artist.

ROBINSON, JOSEPH (London).—Exhibited 1798–1816 R.A. (25), S.A. (2).

ROBINSON, J.—English artist. Exhibited in Philadelphia between 1817 and 1829. His miniatures are described as excellent in drawing and colour.

ROBINSON, R. (London).—Exhibited 1797–1802 R.A. (2).

ROCHARD, FRANÇOIS THEODORE.—Born France 1798; died London 1858. Studied for several years in Paris. About 1820 he came to London, where his brother, S. J. Rochard, had practised miniature painting since 1815. He became fashionable, and had many distinguished sitters. In 1850 he married, and retired upon a competence. His work was careful in drawing and finish. Mr. Jeffery Whitehead possessed a most brilliant work by him, and a finely executed copy of a portrait of Rembrandt by himself is in the writer's collection. Exhibited 1820–57 R.A. (148), S.B.A. (22), New Water Colour (70).

Rochard, Simon Jacques.—A brother of François Rochard. Born in Paris 1788; died Brussels 1872. He was a pupil of Isabey, but worked largely in England. There were a number of his works in the Doistau collection, shown at the Brussels Exhibition, 1912. Exhibited 1816–45 R.A. (191), S.B.A. (21), B.I. (13), New Water Colour (5).

Roche (or Roch), Sampson Towgood.—A self-taught Irish artist. Born 1759; died 1847. Deaf and dumb. Roche (or Roch, as he sometimes signed himself) exhibited 1817 R.A. (2), and enjoyed a good reputation in Bath, but his practice seems to have been local. A portrait of a lady, belonging to Lord Hothfield, and one of Mrs. Piozzi from Mr. F. Wellesley's collection were shown at the Brussels Exhibition, 1912. The latter, dated 1782, fetched £15 at the Wellesley sale. There appears to be some discrepancy in the dates of this man's birth and death, as they are sometimes given as 1748 and 1838 respectively. A miniature by him of H.R.H. the Princess Amelia, daughter of George III, was lent by H.R.H. the Duke of Cambridge to the Loan Exhibition, Kensington, 1865.

Rocher.—French miniaturist of the eighteenth century. Working in Paris between 1770–90, otherwise unknown.

Rockstuhl, Aloise Gustave.—Born Vilna, Russia, 1798; died Petrograd, 1870. He was appointed Court painter in 1843. Portraits of the Empress Elizabeth of Russia, dated 1870, and the Empress Marie Alexandrowa of Russia (*née* Grand Duchess of Hesse) were shown at the Brussels Exhibition, 1912.

Rockstuhl, Peter Ernest.—Born 1764; died 1824. A painting *en grisaille* of a Russian officer realised £2 at the sale of the Wellesley collection.

Rode.—Represented at the Hermitage, Petrograd.

Roffe, Alfred T. (London).—Exhibited 1822 R.A. (1).

Rogers, Mrs, Jane Masters (London).—Exhibited 1847–70 R.A. (16), mostly portraits; B.I. 1853 (1).

Roguet.—A portrait of Mme. de Pompadour, as a bacchanal, signed R., was sold at Christie's, Hawkins sale, 1904, for £38.

Rola (London).—Exhibited 1843 R.A. (2).

Roland, Jacques François Joseph.—Born at Lille 1757; died 1804. Brother of the sculptor, Roland. Membre de l'Institut. His portrait appeared in the Salon 1798.

ROMANINI, B.—Was working with his wife, also a miniature painter, at Milan about 1830. In the Plumley collection of enamels at the Victoria and Albert Museum is a copy of Guido's 'Beatrice Cenci' by this artist. There was a portrait of the Countess Guiccioli, the friend of Lord Byron, signed 'Romanini P.' shown by Sir Phillip Rose at the 2nd Dickinson Loan Exhibition, 1885. Copies of Raphael and Italian old masters were executed by these artists.

ROMANY, MME. ADÈLE ROMANCE.—A Parisian miniaturist who was painted by Hall. She exhibited between 1793 and 1833.

*ROMNEY, GEORGE.—Born 1734; died 1802. The eminent portrait painter. He is, of course, not here classed as a miniature painter, but Dr. Propert exhibited at the Burlington Fine Arts Club, 1889, a portrait of Romney by himself which was styled a miniature, and Mr. Francis Wellesley had 3 drawings in pencil and pen and ink by him, and a small miniature on ivory of Lady Emily McLeod (the finished study for the portrait sold at Christie's, May 1905), which realised £80 at his sale.

ROMNEY, JOHN (London).—Exhibited 1807–13 R.A. (2). 'Better known as an engraver,' according to Mr. A. Graves.

RONARD, —. (French Revolutionary period).—Particulars are wanting of this artist. He is not mentioned by the authorities, but, judging from the careful finish of 2 examples of his work sold at Sotheby's, June 3rd, 1920, it was of very considerable merit. They fetched £35, and were described as follows:

> 'Half-length, a lady facing to left and a gentleman facing to right with a portrait of the lady in his hands, in gold rim frames with tortoise-shell backs; the miniatures signed Ronard; in gold tooled leather case, marked L and U beneath crowns, surrounded by detached hearts.'

ROOS, CATHERINE MARIE (of Hjelmsäter).—Born 1786; died at Christiania, 1865. Sister of Leonard H. Roos. She appears to have been a pupil of Gillberg.

ROOS, LEONARD HENRIK (of Hjelmsäter).—Born Sweden 1787; died at Honda, in Columbia, 1827. He appears

to have gone to South America in 1824, where he died three years later. Judging from 2 examples in the Wicanders collection his work is refined in character and the treatment pleasing.

Rooukin, J. (London).—Exhibited 1785–92 R.A. (4).

Rosalba.—*See* Carriera.

Rose, Susan P.—*See* Rosse.

*Roslin, Alex.—Born Malmoë, Sweden, 1718; died Paris 1793. This well-known painter is reckoned as belonging essentially to the French School. He excelled especially in the painting of draperies. There are some fine works by him in the Louvre, and his own portrait is in the Uffizi, Florence. His wife was a pastelist. A miniature of a lady by Roslin was shown by Mrs. Buxton Whalley at the Dickinson Loan Exhibition, 1885. Two portraits of himself and Marie Suzanne, his wife, in the possession of Mr. Wicanders, show that Roslin was a master also in miniature painting, had he chosen to devote himself to the art. He may be termed the most distinguished portrait painter Sweden can claim in the eighteenth century.

Roslin, Mme.—*See* under Roslin, Alex.

Ross, Henry.—Father of Sir W. C. Ross, R.A. Exhibited 1814 R.A. (1).

Ross, Mrs. Henry (London).—Formerly Miss Maria Smith. Exhibited 1808–14 R.A. (3).

Ross, Hugh (London).—Exhibited 1815–45 R.A. (35). Brother of Sir William Charles Ross. He exhibited as Master H. Ross, in 1815, portraits of a lady and a gentleman. He is not mentioned in the *Dictionary of National Biography*, but the portrait of his elder and more distinguished brother, Sir William C. Ross, exhibited at the R.A. 1843 (and reproduced in Foster's *Miniature Painters, British and Foreign*), shows him to have been a capable artist.

Ross, Miss Janet (London).—Exhibited 1817–28 R.A. (9). Sister of Sir W. Charles and Hugh Ross; daughter of Henry Ross.

Ross, Miss Magdalene (Mrs. Edwin Dalton) (London).—Exhibited 1820–41 R.A. (33), S.B.A. (2).

Ross, Miss Maria (London).—Sister of Miss Magdalene Ross. Exhibited 1833 R.A. (1).

Ross, Sir William Charles, Knt., R.A.—Born 1794; died 1860. Exhibited R.A. 1809–59 (304), B.I. (5). Son of Henry Ross (q.v.), who was gardener to the Duke of Marlborough, and, like his wife, was also a portrait painter. The young Ross took likenesses at a very early age. He was a pupil of Andrew Robertson (q.v.) when he was 14, and an exhibitor at the Academy when only 15. When 20 years of age he became assistant to Andrew Robertson, although his predilection was for historical art. Happily for those whom he lived to depict, he devoted himself to miniature painting, and soon took the highest rank in his profession. In 1837 Queen Victoria sat to him, an example followed by the King and Queen of the Belgians, the King and Queen of Portugal, and many other distinguished people. His miniatures are said to exceed 2,000 in number. In 1839 he was elected Royal Academician, and was knighted. Sir William Ross may be regarded as the last of the old school of miniature painters before the advent of photography. The costume of the period when he was at his zenith is very far from present ideals, but of the technical qualities of his work there can be no question. His draughtsmanship is always accurate and full of refinement; his flesh tones are remarkable for delicacy and purity of tone; his compositions, grouping, backgrounds, draperies and accessories are all marked by good taste and skill. These qualities are exemplified in the portrait of the Baroness Burdett-Coutts which has been left to the National Gallery, and is reproduced in Foster's *Miniature Painters, British and Foreign*, vol. i., where will also be found reproductions of other work by Ross and the contents of the catalogue of the exhibition which was held after his death at the Society of Arts, together with those of supplementary exhibitions at Messrs. Dickinson's in New Bond Street, London. It may be observed that no less than 40 of the portraits mentioned in the first-named exhibition belonged to Queen Victoria.

Rosse (or Rose), Susanna Penelope (*née* Gibson) (London).—Born 1652; died 1700. Daughter of Richard Gibson 'the Dwarf,' (q.v.). She married Mr. Rosse (sometimes called Rose), and one of the miniatures in a collection in

a pocket book, in the Victoria and Albert Museum, the contents of which were formerly described as the work of Samuel Cooper—an ascription which the present writer questioned many years ago (*see* Foster's *British Miniature Painters*)—is inscribed on the back 'Father Rosse' (?). Something may be gleaned about this lady from Vertue's MS. in the British Museum, where he says, *inter alia*, 'the picture of a Morrocco Ambassador, half-length by ye life, done by Mrs. Rosse, dated 1692, his name and Title above; she painted this picture at the same time as Kneller painted him in oyl, but sitting to them both at once. S P R means Susanna Penelope Rosse, her mark.'

Rossi, Pasquale de.—*See* De Rossi, Pasquale.

Rota, Giuseppe.—Born Bergamo 1760; died (probably) 1821. This Italian artist worked in Sweden from 1802 to 1817, and was a member of the Swedish Royal Academy in 1807. A remarkable portrait of a 'Rabbi' by him, full of animation, is in the Wicanders collection.

Roth, George.—Exhibited 1771–75 S.A. (10), F.S.A. (3).

Roth, Thomas (London).—Exhibited enamels 1803–28 R.A. (43), some copies of old masters, but mainly portraits. S.B.A. (3), B.I. (1).

Roth, William.—Died at Reading about 1770. Practised oil and miniature. He painted in the neighbourhood of Reading. Exhibited 1768–77 S.A. (13), F.S. (2).

Roth, Von Rothenfels.—*See* Von Rothenfels Roth, J. G.

Rouchier, Mme.—*See* Jaser, M. M. F.

Rouquet, André (or Jean).—Enamel painter. Born Geneva about 1703; died Charenton, 1759. He lived at Paris in his youth. Coming to England in the reign of George II, he practised his art in London for nearly 30 years. He was an imitator of Zincke, and the companion of Hogarth, Garrick, etc. His name does not appear in the R.A. catalogues. There was a miniature of John Dodd by Rouquet sold at Strawberry Hill for 3 guineas. He returned later to Paris, where, says Walpole, he improved considerably. There is a portrait by him in the Louvre of the Marquis de Marigny, the brother of Mme. Pompadour. He published in 1765 a laudatory work entitled *The Present State of the Fine Arts in England.* Molinier and Reiset

call him André, Redgrave terms him Jean. A portrait of Admiral Byng by Rouquet sold for £9 in the Wellesley sale.

ROUVIER, M. (French).—Exhibited 1779–82. A miniature by him was exhibited at the Burlington Fine Arts Club, 1889, signed 1781. The dates of the birth and death of this artist have been placed between 1750 and 1815. He exhibited miniatures at the Salon de la Correspondance in 1779, and in 1782 painted a portrait of the Princess Massalka, who married the celebrated Prince de Ligne. His work is rare, and much sought after. It is marked by much distinction and delicacy, and was one of the revelations of the Exp. 18 S., Paris, 1906, where several of his portraits were shown, from the Alphonse Kann, Doistau, and Mme. de St. Martin Valogne collections. A miniature signed 'Rouvier, 1781,' was sold at Hawkins sale, 1904, for £39 18*s.*

*ROWLANDSON, THOMAS (London).—Born 1757; died 1827. A pencil and wash by this well-known caricaturist and artist, of Lady Betty Foster, fetched £8 10*s.* at the sale of Mr. Wellesley's collection. Exhibited 1775–87 R.A.

RUBENS, J. B.—Flemish school. A signed and dated (1792) portrait of a woman by this artist was exhibited at the Brussels Exhibition, 1912, the property of Mme. Rowys of Brussels.

*RUBENS, SIR PETER PAUL.—Born 1577; died 1640. The remarks made about Rembrandt, Romney, and many other artists in this list apply to Rubens. It would of course be absurd to rank Rubens as a miniature painter, but Mr. Francis Wellesley had a black and red chalk drawing of a girl, which he catalogued as from Sir Peter Lely's collection. It made £45 at the Wellesley sale.

RUBIDGE, J. W. (London).—Exhibited 1823–24 R.A. (3).

RUE, MLLE.—*See* DE MIRBEL, MME.

RUMPF, C. (London).—Exhibited 1780 R.A. (1).

RUMPFLOSA, G. C. (London).—Exhibited 1781 R.A. (1). Probably same as C. Rumpf, q.v.

RUSSEL (or ROUSSEL), THEODORE.—Born 1614; died 1689. Was the son of a jeweller, and nephew of Cornelis Janssen, with whom he lived some years, as he did with Van Dyck,

whose portraits he copied small size. He was much employed in the families of the Earls of Essex and Holland, and some of his works are in the Royal collection. Small whole-lengths by him of Charles II and James II have been removed from Hampton Court to Holyrood. 'They are well drawn and vigorous, but the flesh is black and disagreeable in colour, and the draperies crude,' says Redgrave. The Duke of Bedford's collection at Woburn contains several works by him which by no means bear out this somewhat disparaging estimate of his abilities. A miniature by him of Henry Carey, Earl of Monmouth, was sold at Strawberry Hill for 3 guineas.

*Russell, John.—Born Guildford 1744; died 1806. This well-known artist, whose work in crayons is so greatly admired, contributed considerably over 300 examples to the Academy between 1769 and 1806. He first exhibited at the Society of Artists in 1768 two portraits in crayon and one in oil. Shortly after, in 1772, at the early age of 28, he was elected A.R.A., and R.A. in 1787. Two years later he was made crayon painter to the King and the Prince of Wales, and exhibited the following year a portrait of Queen Charlotte. His work is greatly in request, and fetches very high prices. There are portraits by him in the National Portrait Gallery of Dr. Dodd and Richard Brinsley Sheridan, the dramatist, and an unfinished head of Wilberforce, the philanthropist; and there is a delightful crayon of a little girl in a white dress with a blue sash, holding cherries, painted in 1798, which is one of the most attractive works of the English School in the Louvre. He was a pupil of Francis Cotes, and is not to be reckoned as a miniature painter, but he did some work 'in small'; for instance, there was a boy of the Pears family in the collection of Mr. F. Wellesley, and a sketch on ivory of the Prince Regent belonging to the Russell family which were shown at the Brussels Exhibition, 1912. The last-named sketch, with a pastel portrait of an unknown man, and one of Capt. O'Dell, were shown at the British Empire Exhibition, 1924.

Ruysdael, Jacob Van.—*See* Van Ruysdael, Jacob.

Ryland, Joseph (London).—Exhibited 1775–87 R.A. (1), S.A. (2). The portrait contributed to the R.A. is described as 'Modelled in wax.'

Ryland, William Wynne.—Born 1732; died 1783. Engraver. A mezzotint by him, after Alan Ramsay, of George III so pleased the King that he appointed Ryland his engraver. Ryland exhibited portraits and subject pictures at the Academy from 1772 to 1775. He studied in France and Italy, opened print-shops in London, and was hanged for forgery in 1783. A plumbago on vellum of George III, full-length, in his Coronation robes, by Ryland, fetched £6 10*s.* at the Wellesley sale.

Rymsdyk, Junr. (London).—Exhibited enamels 1778 R.A. (2).

R., A.—A miniature of Lady Hamilton was shown at the Guelph Exhibition, No. 1,067, in the Whitehead collection, signed A. R.

R., K.—Miniature of a lady with a blue chinstay, belonging to the Duke of Manchester, was shown at the Dickinson Loan Exhibition of Miniatures, 1880, signed K. R.

Saar, Karl von.—*See* Von Saar, Karl.

Sabatier, —.—A miniature of a lady thus signed was sold at the Hawkins sale, 1904, with an unknown portrait of Henry Grattan, for 7 guineas the pair.

Sacco, G. (London).—Miniatures of the late King of Naples and the Dowager Empress of Russia were shown at the Loan Exhibition, Kensington, 1865—the work of G. Sacco, who was then living in University Street, London.

Sadler, Thomas.—Was educated for the Law, being the son of a Master in Chancery. He imbibed a taste for Art, and received instruction from Sir P. Lely. He practised during the reign of Charles II, and on to the time of 'Dutch William.' There is a portrait of Bunyan by him, which was engraved in mezzotint; it is in oils, and was shown at the Loan Exhibition, Kensington, 1865. He also painted a miniature of the Duke of Monmouth.

Sadler, William.—Born England; died Dublin, end of the eighteenth century. Son of a musician, studied and practised in Dublin, showing ability both in oil and miniature.

Saebald, —.—Represented at the Hermitage, Petrograd.

Sage.—*See* Le Sage.

Saint, Daniel (French).—Born St. Lo 1778; died 1847. Was a pupil of the painter Regnault, and of the miniaturist Aubry. He exhibited in the Salon from 1804 to 1839, enjoying the highest celebrity. His touch was large, his tone solid and agreeable, and his works now realise high prices. He painted the Emperor Napoleon I, Joséphine, Charles X, and Louis Philippe many times. His greatest reputation dates from the Restoration. He belongs to the generation which followed Dumont, Augustin, etc. There were 2 portraits of Joséphine in the Exp. 18 S., Paris, 1906, and several examples of his work may be seen in the Wallace collection.

Saint-Aubin, Augustin de.—*See* De Saint-Aubin, Augustin.

Saint-Aubin, J. (London).—Exhibited 1795–1802 R.A. (11).

Saint-Jean.—*See* De Saint-Jean.

Saint-Ligié.—*See* De Saint-Ligié.

Saint-Memin, Charles Balthasar Julien Fevret de.—*See* De Saint-Memin, C. B. J. F.

Salaman, Miss Kate (London).—Exhibited 1834–56 R.A. (18), S.B.A. (3), B.I. (2).

Salmson, Axel Jacob.—Born Stockholm 1807; died in North America 1876. He left Sweden for North America in 1862. His work appears quite mediocre.

Salomé, Antoine de.—*See* De Salomé, Antoine.

Sambat, Agiathis.—Daughter of J. B. Sambat, q.v. Born in 1798. Employed after 1815 as a copyist in the studio of Baron Gérard. There was a portrait by her of M. le Dr. Lafond shown in the Exp. 18 S., Paris, 1906.

Sambat, Jean Baptiste.—Born Lyons 1760 (?); died 1827. He is described as a very mediocre artist. He was a factotum in the service of Mirabeau, and was in England before 1790, when, an ardent Republican, he returned to Paris. There was a portrait by him of a lady, with a little negress, in a landscape, shown in the Exp. 18 S., Paris, 1906, in the catalogue of which is an interesting account of notes that the artist kept from 1790 to 1817, in which the events of the Revolutionary epoch are noted (an historical record which probably exceeds in interest anything he left in the way of portraiture), and a record of

the numerous portraits that he painted during that time. He was a friend of Fabre d'Eglantine, and was amongst the ' political artists ' who were in the following of David.

SAMPSON, J. (London).—Exhibited 1840–42 R.A. (3).

SAMPSON, THOMAS (London).—Exhibited 1838–53 R.A. (10), five being portraits.

SANDBY, PAUL.—Born Nottingham 1732 ; died 1809. Earl Cathcart owns a miniature of the Hon. W. Cathcart attributed to this well-known drawing-master and artist. His portrait, by F. Cotes, is in the National Gallery.

SANDERS, —.—Several miniatures of the Marlborough family by an artist thus named were shown at the Loan Exhibition, Kensington, 1865, by the Duke of Marlborough. Probably these were by John Sanders, of whom there were two (doubtless father and son) who flourished as portrait artists in London at the end of the eighteenth century.

SANDERSON, —.—Exhibited 1770 S.A. (1). An honorary exhibitor.

SANDRART, LAURENTIUS VON—*See* VON SANDRART, LAURENTIUS.

SANTERRE, J. B.—Born 1651 ; died 1717 ; French. Occasionally painted small portraits.

SARJENT, MISS EMILY (London).—Exhibited 1845–64 R.A. (9).

SARNEY, —.—(London.)—Exhibited 1766–67 F.S.A. (2).

SARTAIN, JOHN.—Born 1808 ; died 1897. He went to the United States in 1830. He is well known as an engraver, and was the first to introduce mezzotint to America. According to Miss Wharton, he ' accomplished a larger amount of good work than any other engraver of his time.' He had lessons in the art of miniature painting on ivory from Henri Richter, and also drew crayon heads.

SARTORI, FELICIA (afterwards HOFFMAN).—Born at Venice ; died about 1760 in Dresden, where she had married. A pupil of Rosalba, who excelled in crayons and miniature. Her works are many, and highly esteemed. There is a pleasing portrait of her by herself in the Royal Gallery, Dresden, and some 20 others.

SATCHWELL, R. W. (London).—Exhibited 1793–1818 R.A. (71).

SAUNDERS, GEORGE.—In the catalogue of the Loan Exhibition, Kensington, 1865, there is an artist of this name whose work was shown, and who is entered as having been born 1810; died 1862.

SAUNDERS, GEORGE LETHBRIDGE.—Born Kinghorn, Fifeshire, 1774; died London 1846. Was apprenticed to a coachmaker; on leaving him, he practised in Edinburgh as a miniature painter and teacher of drawing. Coming to London in 1807, he took a distinguished position, H.R.H. Princess Charlotte being amongst his first sitters. About 1812 he tried life-size portraits in oil, but his miniatures were preferred. He painted Lord Byron several times. Redgrave gives the date of his death as March, 1846, but he exhibited miniatures up to 1853, contributing 25 to the Royal Academy between 1829 and that date, also 11 at the S.B.A. The frontispiece to Frances Lady Shelley's *Diary* (1909) is from a miniature by George Saunders.

SAUNDERS, J. (London).—Exhibited 1830 R.A. (1).

SAUNDERS, JOSEPH.—Practised in London towards the end of the eighteenth century, and was well employed. His works were principally portraits of ladies. He also engraved in mezzotint, and J. Chaloner Smith describes several plates made by him. Exhibited 1778–1808 R.A. (41), Free Society of Artists (1), S.A. (9), B.I. (1). A miniature on ivory of a young gentleman by him, dated 1782, fetched £9 at the Wellesley sale.

SAUNDERS, R. (London).—Exhibited 1790–1828 R.A. (32).

SAUVAGE, HYPPOLITE.
SAUVAGE, J. B., born 1733.
} French; eighteenth century. Both worked in grisaille, and the latter in miniature on ivory.

SAUVAGE, PIAT JOSEPH.—Miniature painter and enameller. Born Tournai 1747; died 1818. A pupil of Gillis and of Geeraerts; friend of Hall. He painted Louis XVI, and was a member of the French Academy. There is a graceful and spirited example of his work in grisaille in the Victoria and Albert Museum. Examples of his work are shown in several French provincial collections.

SAVERY, JACQUES.—Born at Courtrai 1570; died at Amsterdam 1602. Pupil of Hans Bol. A miniature by this artist is shown in the Rijks Museum collection, Amsterdam.

Savignac, Lioux de.—*See* De Savignac, Lioux.

Saword, Mrs. (Blackheath).—Exhibited 1808–11 R.A. (1), B.I. (1).

Sayers, James.—Born 1748; died 1823. Described in the *Dictionary of National Biography* as political caricaturist in London, supporting Pitt against Fox. A group of eight figures, in water colours, called 'A Rehearsal,' by this artist, dated 1773, fetched £8 10*s.* at the Wellesley sale.

Schäfer, A.—Painted Sophia of Zell—in the Royal collection, Windsor Castle.

Schalck, —.—A miniature of a young lady in a white dress, thus inscribed, was contributed to the Dickinson Loan Exhibition of Miniatures, 1880, by Mr. F. Winn Sampson.

Schalcken, Godfried.—Born at Dordrecht in 1645; died at the Hague 1706. Pupil of Van Hoogstraeten. Worked in Holland and England. Several works by him may be seen in the Museum at Amsterdam. Two portraits (one of a lady and the other of a gentleman) were exhibited at the Brussels Exhibition, 1912.

Scharf, George.—Miniature and subject painter. Born in Germany 1788; died London 1860. Practised in London in the first half of the nineteenth century. Was one of the early lithographic draughtsmen. He painted the 'Lord Mayor's Dinner,' 1829. Exhibited 1817–50 R.A., mostly views, with a few portraits in the earlier years. He was father of Sir George Scharf, F.S.A., Director of the National Portrait Gallery.

Scheffel, Johan Henrik.—Born Wismar 1690; died Västeräs 1781. A Swedish painter of no great merit, judging from examples in the Wicanders collection.

Scheffer, Mme. Cornelia.—Died Paris 1839. A lady artist of considerable ability. Wife of J. B. Scheffer, q.v.

Scheffer, Jean Baptiste.—Born at Mannheim; died at Amsterdam 1809. Studied under Tishbein, painting portraits. Settled at Dordrecht, and married Cornelia Lamme, a miniature painter and engraver. He was appointed painter to Louis Napoleon in Holland. He was the father of Ary Scheffer, the painter of devotional subjects.

SCHENAU, JEAN ELÉAZAR.—Born in 1734 ; died at Dresden 1806. Signed certain of his miniatures under a pseudonym —Daniel Heinlich. A self portrait of him lent by the Musée de Gotha was shown at the Brussels Exhibition, 1912.

SCHENEKER (or SCHENCKER), S. NIKOLAUS..—Born 1760; died 1848. Flourished the end of the eighteenth century. A plumbago of Nell Gwynne by him, alleged to be the original drawing for the portrait in Grammont's *Memoirs*, fetched £7 at the Wellesley sale.

SCHMEIDLER, CARL GOTTLIEB.—According to Lemberger he was one of the finest German artists, and ' his miniatures are so delicately painted that they resemble little pastels.'

SCHOELLER, JEAN CHRISTIAN.—Born at Ribeauville, Alsace, 1782 ; died at Vienna in 1851. A portrait of the Duke of Reichstadt, signed, and dated 1820, was exhibited at Brussels Exhibition, 1912, by M. Edouard Palmer of Vienna.

SCHÖNCHÜTZ.—A miniature of a lady, dated about 1820, was sold at Sotheby's, December 7th, 1922, for £7 10*s*.

SCHOPFER, FRANZISKA (German).—A portrait by this artist of the artist, W. Von Kobell (1766–1853), is shown at Munich.

SCHROTH (French, eighteenth century).—Died 1785. He painted a miniature of Louis XVI, 1775.

*SCHUNNAN, ALBERT. — Mr. Francis Wellesley owned an example by this artist—a scene after Wouverman—and there were several similar works shown at the Brussels Exhibition, 1912, but Schunnan cannot be reckoned as a miniature painter.

SCHUYLENBURGH, MARIE MACHTELD VAN (*née* VAN SYPESTEYN).—*See* VAN SCHUYLENBURGH, MARIE MACHTELD.

SCHWAGER, RICHARD (Viennese ?).—Of the Daffinger School.

SCIPTIUS, GEORGE (London).—Exhibited enamels 1778–80 S.A. (3), R.A. (9).

SCOTNEY, FRANCIS (London).—Exhibited 1811–33 R.A. 25 portraits. An enamel portrait by him of George Canning, belonging to Viscount Lascelles, was shown at the British Empire Exhibition, 1924.

SCOTT, A. (London).—Exhibited 1807–8 R.A. (2).

SCOTT, B. F. (London).—Exhibited 1792 R.A. (1), S.A. (2).

Scott, Miss Emily Ann (London) (afterwards Mrs. Seymour).—Lived at Manchester. Exhibited 1844–55 R.A. (21).

Scott, Miss Emily (of Brighton).—Exhibited 1836–55 R.A. (14).

Scott, F. (London).—Exhibited 1822 R.A. (1).

Scott, F. J. (Chatham).—Exhibited 1849 R.A. (1).

Scott, James (London).—Exhibited 1821–44 R.A. (18).

Scott, Miss (London).—Exhibited 1802–4 R.A. (5).

Scott, William Wallace (London).—Exhibited 1841–59 R.A. (35).

Scotti, H. (eighteenth century).—An example of his work was shown by the Earl of Mayo at the Burlington Fine Arts Club, 1889.

Scouler, James (London).—Flourished 1755–87. This man was the first artist to exhibit miniatures at the Royal Academy, and contributed 32 examples up to the year 1787. Many of these were in crayons. He was represented in the Wellesley collection by several examples, of which one, Lady Banks, on ivory, 1778, fetched £21 at the sale. Three portraits by him were shown at the British Empire Exhibition, 1924.

Seabrook, Miss S. S. (London).—Exhibited 1824 R.A. (1).

Seager, Mrs. (London).—Exhibited 1827 R.A. (1).

Seaman, Abraham.—The Queen of the Netherlands exhibited at the Brussels Exhibition, 1912, a portrait of a man by this artist, signed, and dated 1724.

Seaman, Noah.—Enamel portraits, thus ascribed, of two gentlemen, one in a periwig, and the other in blue and crimson coat, were sold at Christie's, Lady Currie's sale, for 19 and 13 guineas respectively.

Sebelles (?).—Some scenes in Paris by this artist were shown at the Brussels Exhibition, 1912, by Mme. de Flotow of Brussels, and M. Porgès of Paris.

Seffarth, Miss Agnes E. (London).—*See* Seyffarth, Miss Agnes.

Segar, Francis (flo. *c.* 1550–1600).—Head and bust of a man in his 23rd year, signed F. S., dated 1553—in oil—in a black doublet and black cap, is in the Duke of Buccleuch's

collection. Figured in *Studio*, 1907, under 'Early English Portrait Painters.'

SEGER, ANNA.—Flemish miniature painter and illuminator.

SELLIER, —.—A miniature by this artist, belonging to Mr. H. Drake, was shown at the Burlington Fine Arts Club, 1889.

SENÉ (or SÉNÉ).—Flourished at the end of the eighteenth century. The work of this French artist is but little known. He exhibited at the Exposition du Colysée of 1776, and in the Salon from 1766 to 1804. M. Doistau exhibited at the Exp. 18 S., Paris, 1906, a miniature of a lady in a large hat, holding a violin in front of an orchestral desk. Sené was a painter of ability, somewhat recalling Sicardi in style. M. Bouchot is in error in saying that he is quite unknown and his work unrecorded, as there were 2 works attributed to him in the Brussels Exhibition, 1912, one a portrait of the Marquise de Beauffort, and the other a miniature of the Princesse de Grimberghe, and his name (mis-spelt Semé, by the way) occurs in the catalogue of the Loan Exhibition of South Kensington in 1865, in which there was a portrait of Kotzebue, a German writer and dramatist assassinated in 1819, from the Heywood Hawkins collection; also a portrait of a lady as a vestal, lent by Mr. A. Barker. The latter is reproduced in Foster's *Miniature Painters, British and Foreign*, vol. ii.

SERGENT, ANTOINE (called SERGENT-MARCEAU).—Born 1751; died 1847. Was an engraver who also painted miniatures. A portrait of his brother-in-law, Général Marceau, belonging to M. Bernard Franck, was shown at Exp. 18 S., Paris, 1906.

SERIN, JAN.—Born Ghent 1678. Pupil of Quellinus, and painted many portraits at the Hague.

SERRE, J. A.—Enamel painter. Lord Cremorne exhibited an enamel of Lady Anne Dawson, dated 1754, by this artist at the Loan Exhibition, Kensington, 1865. This was shown at the Burlington F.A. Club Exhibition, and (wrongly?) catalogued as by J. A. Sewe.

SERWOUTERS, PIETER VAN.—*See* VAN SERWOUTERS, PIETER.

SEUIN (or SÉVIN), PETER PAUL.—Born Tournon 1650. Painted miniatures of a considerable size on vellum.

There is an example by this artist—a portrait of Turenne in classical costume on horseback—in the Jones collection, Victoria and Albert Museum. It is said to have been ordered by Louis XV as a present to Mme. de Montespan. There is a portrait of Louis XIV in the Pierpont Morgan collection.

*Severn, Joseph.—Born 1793 ; died at Rome 1879. Painted Keats from life at Rome, and again immediately after the poet's death. Sir Charles Dilke showed these at the Guelph Exhibition, 1891. He was a Gold Medallist of the Royal Academy in 1818, and went with the poet to Italy in 1820, but he is not to be reckoned as a miniature painter.

Sewe, J. A.—*See* Serre, J. A.

Seyffarth, Mrs.—*See* Sharpe, Miss Louisa.

Seyffarth, Miss Agnes E. (London).—Exhibited 1850 R.A. (1).

Seyffert, Heinrich (German ; eighteenth century).

Seymour, Colonel.—Amateur. Painted some good miniatures in the reign of Queen Anne.

Seymour, Mrs. (*née* Scott, Miss E. A., q.v.).

Seyre, A. F.—A miniature of Frederick the Great as a boy was sold in the Burdett-Coutts sale, May 1922, attributed to A. F. Seyre—it realised 19 guineas.

Shakespear, J.—Exhibited 1807 R.A. (1). An honorary exhibitor.

Sharpe, Miss Eliza (London).—Known chiefly for her domestic subjects, but she also painted portraits and miniatures, one of the latter being shown at the Loan Exhibition, Kensington, 1865. Exhibited 1817–67 R.A. (49).

Sharpe, Miss Louisa.—Died Dresden 1843. She married Dr. Woldemar Seyffarth in 1834. Miss Eliza Sharpe was her elder sister. She was a member of the Old Water Colour Society, and exhibited portraits 1817–33 R.A. (29), Old Water Colour (14), and a miniature by her was shown at the Loan Exhibition, Kensington, 1865.

Sharpe, Miss M. A. (London).—Sister of the above. Exhibited a miniature at the Loan Exhibition, Kensington, 1865, and in R.A. 1819–63, 19 portraits.

SHARPLES (or SHARPLESS), JAMES (Cambridge).—Practised with much repute in America, which he reached in 1796, and painted many eminent men at the time of the Rebellion. A pastel by him of General Washington was shown by Mr. Whitehead at the Guelph Exhibition. His work is often on panel, and highly finished. Exhibited 1779–85 R.A.

SHARPLES, MRS.—Died Bristol 1849. Was the wife and widow of the above artist. She resided some time at Bath, and exhibited in 1807 pastels of Washington and Dr. Priestley, now in the National Portrait Gallery. She ended her days at Bristol, where she left all her property to establish an Academy of Art. Exhibited 1783–1807 R.A. (7), S.A. (1).

SHEER, R.—A miniature of Francis I, Emperor of Austria, by this artist, was sold at J. Whitehead's sale, realising 7 guineas.

SHELDRAKE, TIMOTHY.—Flourished 1740–56. A miniature of David Garrick, painted in 1745, exhibited at the Brussels Exhibition, 1912, and sold at the dispersal of the Wellesley collection, realised £7 10*s*.

SHELLEY, SAMUEL.—Born about 1750; died 1808. This self-taught genius was born in Whitechapel, probably a few years after Cosway, but in 1780 we find him painting the Duke of Marlborough and family in Covent Garden. He is said to have trained himself by copying the works of Reynolds. If so, he never attained to anything like the warmth of colouring of his model, for his miniatures are characterised by a certain greyness of tone, and colour is not a strong point with him. He devoted much attention to female figures treated allegorically: for example, 'Psyche,' 'Cupid Solicits New Wings,' 'Chastity' (the last engraved), and so forth, are characteristic of his class of subjects. A miniature of two nymphs and Cupid was sold at Christie's, July 1914, for £23. He was one of the original members of the Water Colour Society, which was founded at his house. He also made designs for book illustrations, though these are accounted inferior to his miniatures. He has been said to have formed his style upon Cosway. Exhibited 1773–1808 R.A. (245), Old Water Colour (63), B.I. (15), S.A. (5). Lord Hothfield owns a portrait of Shelley, by himself, exhibited at the Burlington Fine Arts Club Exhibition, 1889, and reproduced in the

catalogue. Three examples, 1 belonging to Earl Spencer and 2 to the Hon. Mrs. Keppel, were shown at the British Empire Exhibition, 1924.

SHELTON, S.—Mr. Galloway has a miniature on copper of William III in armour, with cravat and ribbon of the Garter, and full-bottomed wig, looking over left shoulder, signed ' Shelton Sculpsit.'

SHEPHEARD, MISS.—*See* COTES.

SHEPPARD, G. (London). Exhibited 1797–1802 R.A. (4).

SHERBORNE, —. (London).—Exhibited 1776 S.A. (1).

SHERLOCK, WILLIAM.—Born Dublin about 1738. Was the son of a prize fighter. In 1759 he gained a premium at the Society of Arts. He was afterwards a pupil of Le Bas in Paris, and later became a Director of the Incorporated Society of Artists. He engraved some landscapes, and the heads for Smollett's *History of England.* His work may be seen at the Victoria and Albert Museum. Exhibited 1764–1806 R.A. (22), S.A. (44).

SHERLOCK, WILLIAM P.—Of the same family as above. Exhibited miniatures at R.A. 1803.

SHERRATT, E. (London).—Exhibited 1787–92 R.A. (2).

SHIERCLIFFE, EDWARD.—Practised at Bath and Bristol about the latter part of the eighteenth century. His works were delicately painted and well finished. He was living in 1776. There was an enamel by him in Sir W. Drake's collection.

SHIRREFF, CHARLES.—Was deaf and dumb. First practised in Edinburgh, and later came to London. His early work, exhibited at the Society of Artists in 1770–72, was in crayons. Mrs. Siddons speaks of him as ' more successful in her portraits than any miniature painter she had sat to.' From 1786 to 1800 he was living at Bath. He is believed to have visited India afterwards in pursuit of his profession. Exhibited 1770–1823 R.A. (84), F.S.A. (6), S.B.A. (8), B.I. (3). Propert calls him Sheriff, and it may be noted that the name is spelled four different ways in the R.A. catalogue. His work is rather 'bricky,' monotonous, and uninteresting.

SHIRVING, ARCHIBALD.—*See* under SKIRVING.

Short, —.—A miniature, the property of W. Rouse, was exhibited at the Burlington Fine Arts Club, 1889, under this name.

Shute, John.—Born Cullompton, Devon; died 1563. Little is known about this artist beyond that he was a painter and architect, and flourished *temp.* Nicholas Hilliard. He wrote a book entitled *The First and Chief Groundes of Architecture.* A portrait of Edward VI, signed, was exhibited by Earl Beauchamp at the Brussels Exhibition, 1912, also a portrait of a lady (unknown), figured, described, and signed 'S,' in *Connoisseur*, February 1906.

Sicardi, Luc.—Born Avignon 1746; died 1825. One of the best miniature painters of his time. He was elected to the Academy of Bordeaux when 25 years of age, and we find him attached to the Ministry of Foreign Affairs to paint diplomatic presents, especially portraits of the King Louis XVI, and his Queen, for snuff-boxes, etc. Examples of these were shown at the Winter Exhibition of the Royal Academy, 1879, belonging to the Earl of Wharncliffe and Mr. Alfred Morrison. These snuff-boxes were chiselled by Solle, and Sicardi received 300 livres apiece for them, equivalent to over 7,000 francs. His work is marked by great precision and exquisite finish carried into every detail. There are 7 examples by him in the Wallace collection, signed variously 'Sicardi,' 'Siccardy,' and 'Siccardi.' A small miniature on ivory of a lady unknown, ascribed to him, went for £10 at the Wellesley sale.

Sichem, Christophe Van.—*See* Van Sichem, Christophe.

Sieurac, François Joseph.—Born 1781 at Cadiz, of French parents; died near Toulouse 1832. He was a pupil of Augustin, and exhibited in the Salon from 1810 to 1830. He painted Byron and Sir Walter Scott. The Pierpont Morgan collection contains a portrait of the infant Duc de Bordeaux, by him. A 'Duchesse de Berri' was sold at the Mimeral sale but the work of this comparatively obscure artist is not much known in this country. Sieurac was patronised by the French Royal family. Lord Hothfield owns a miniature of Louis XVIII signed J. S. (?).

Signac, Pierre.—Born at Stockholm; died about 1684. Painter to the Court of Charles XI of Sweden. Baron van

Heeckeren van Kell exhibited a miniature of a young man attributed to this artist, at the Brussels Exhibition, 1912. There are 3 examples of this master in the Wicanders collection, including one of King Charles XI.

Sillett, James.—Born 1764 at Norwich; died there 1840. Commenced life as a heraldic painter. From 1787 to 1790 he was a student of the R.A., and exhibited from 1796 for nearly 40 years after. He excelled in miniature, but painted also still-life, fruit, and flowers. He also painted some scenes for Drury Lane and Covent Garden. He settled as a still-life painter at Norwich. Exhibited 1796–1837 R.A. (43), S.B.A. (2), and elsewhere.

Silva, —.—Represented at the Hermitage, Petrograd.

Silverthorne, J.—Exhibited 1849 R.A. (1).

Silvy, Mme. de.—*See* De Silvy, Mme.

Simcock, T. (London).—Exhibited enamels 1779–91 R.A. (3), S.A. (1).

Simon, J. P. (London).—Exhibited 1785–86 R.A. (7).

Simpson, Miss Agnes (London).—Exhibited 1827–48 R.A. (24).

Simpson, G. (London).—Exhibited 1799 R.A. (1). A portrait of Miss Mary Hume, dated 1799, was shown at the Brussels Exhibition, 1912, by Mr. Wellesley, and fetched £10 at his sale. An honorary exhibitor.

Simpson, George, Junr. (London).—Exhibited 1807 R.A. (1). There appear to have been several G. Simpsons living about this time, whose names occur in the R.A. catalogue.

Simpson, John (London).—Exhibited enamels 1831–71 R.A. (28), S.B.A. (2).

Simpson, Miss Mary (London).—Exhibited 1849–58, R.A. (12).

Simpson, T. Penkhule (Newcastle-under-Lyme).—Exhibited an enamel 1847 B.I.

Singleton, Mrs. H. (London).—Exhibited 1807–22 R.A. (9), B.I. (6).

*Singleton, H. (London).—Born 1766; died 1839. A well-known historical painter, and a contributor to the R.A. between 1784 and 1839 of some 300 subjects, of which a

considerable proportion were portraits, the rest being scriptural subjects in the fashion of the day. In Lord Hothfield's collection is a portrait of Lady Betty Foster, afterwards Duchess of Devonshire, in a white dress, surmised to be the work of Henry Singleton. Several Singletons occur in the catalogues of the Academy about this time, and from the identity of addresses it seems clear that Maria and Sarah Singleton were daughters of Henry and Mrs. Singleton, as they contributed from the same address.

Singleton, Joseph (London).—Exhibited 1773–88 R.A. (30).

Singleton, Miss Maria (London).—Exhibited 1808–1820 R.A. (11), including a portrait of Marshal Blücher in 1815. Mr. Algernon Graves has suggested that there were at least three sisters Singleton, and points out that the entry in the R.A. catalogue for 1803 speaks of her sisters.

Singleton, Miss Sarah Macklarinan (London).—Niece of William Singleton, and sister to Henry Singleton, the history painter, q.v. Exhibited 1787–1806 R.A. (61).

Singleton, William.—Enameller. Practised in London. Exhibited 1770–90 R.A. (5), S.A. (6). A portrait of a young gentleman, dated 1787, was shown at the Brussels Exhibition, 1912, by Mr. Francis Wellesley.

Singry, Jean Baptiste.—Born 1782; died 1824. Was a pupil of Isabey and of Vincent. He first contributed to the Salon in 1806. He made a speciality of portraits of actors and actresses. There is a portrait of a lady in the costume of the Restoration period (French), signed 'Singry, 1823,' in the Wallace collection, together with another of the Marchioness of Conyngham, and in the Exp. 18 S., Paris, 1906, he was represented. In the Comte Mimeral's collection was a beautiful portrait of Dupaty, Director of the Opera. A portrait of an unknown officer in a dark red uniform, with silver epaulettes, is one of the finest miniatures in the Wicanders collection.

Sisson, —.—Born Ireland; died before 1774. Practised in oil and miniature. Burke sat to him.

Skaife, T. (Liverpool).—Exhibited 1846–52 R.A. (6).

Skelton, Miss Catherine (London).—Exhibited 1823 R.A. (1).

Skeyssert, Clara.—Miniature painter and illuminator, of the city of Ghent (Vasari).

Skinner, John (London).—Exhibited 1776–87 R.A. (2). A miniature of a man, dated 1774, by Skinner was sold at Sotheby's, March 1922, for 15 guineas.

Skirving (or Shirving) Archibald.—Born Haddingtonshire, 1749; died 1819. He studied in Rome 1794, and practised in London, painting miniatures. These were, according to Redgrave, 'excellent in drawing and colour, and admirable in expression.' Exhibited 1778–99 R.A. (4).

Skurry, Miss E. (London).—Exhibited 1800 R.A. (1).

Slater, Josiah (London).—Exhibited 1806–33 R.A. (130).

Slater, J. W. (London).—Went early in life to Dublin, where his works were esteemed. He then came to London, and exhibited 1803–36 R.A. (67). He was a good miniaturist. A portrait of the Hon. Mrs. Phipps by him fetched £10 at the Wellesley sale.

Slingelandt, Pieter Cornelisz Van.—*See* Van Slingelandt, Pieter Cornelisz.

Slous (or Selous) George (Deptford).—Exhibited 1791–1839 R.A. (65), B.I. (9), S.B.A. (1).

Smart, John.—In several respects this artist resembled Ozias Humphry, to whom he was not inferior. He was born at Norwich about the same time, 1740 or 1741, and died 1811—two years later than the Devonshire artist. Like Humphry, he was a fashionable miniaturist of his day, and he also went to India, where he met with much success in his sojourn of five years. His visit to India probably led to the painting of Lord Clive and of Margaret Maskeleyne, his wife—2 fine examples, dated 1774 and 1770 respectively, belonging to the Earl of Powis, and reproduced in Foster's *Miniature Painters, British and Foreign*. Works which he painted in India may be distinguished by the letter 'I' added after his usual signature. His genius probably developed early, as he gained the premium of the Society of Arts for chalk drawing in 1755, when only 14 or 15. He became a pupil of Daniel Dodd, and a student at Shipley's, which, no doubt, led to his friendship with Cosway, who alludes to him in letters as 'little John,' 'good little John,' 'faithful John,' and so forth. Smart contributed to the exhibitions

of the Incorporated Society of Artists for over 20 years (1762–83), and was made a vice-president in 1778. He exhibited no less than 100 examples. (It is interesting to note that his first exhibit was a portrait of himself, in crayons, described as his first attempt.) His contributions to the Royal Academy—which number 26—date from 1784 to 1811. Mr. Wellesley had 5 examples, including the artist's own portrait, and one of John Smart, Junr., also of two Colonel Watsons, one being Chief Engineer of Bengal; this is dated 1786, and fetched £120 at Sotheby's in 1921. Smart had a son, also named John, who was an occasional exhibitor at the Academy (*see* next entry). It has been remarked that Smart was one of the few artists whom Cosway commends, though he terms him 'slow and a bit washy!' Slow he might have been. Miniatures are not to be painted with a palette knife, especially when of such exquisite finish as characterised Smart's work; but as to 'washiness,' that surely must have been said in jest, for, as a matter of fact, Smart's miniatures are marked by extreme fineness of touch, so that often they have almost the effect of enamels. This extraordinary smoothness of finish may be noted as one of the marked peculiarities of his style. As to the vivacity and vigour of his portraits, the Sarah Tyssen figured in Foster's *British Miniature Painters* may serve as an example. A miniature by Smart fetched £800 odd at Christie's, 1902, and a pair of children, the Misses Lambert, in white dresses, dated 1800, were sold at the Waller sale, Christie's, June 1910, for 240 guineas the pair. There are 6 in the Salting collection, and a copy: Maria Cosway, dated 1784, very fine and characteristic; Admiral Loraine and Charles Saville of Methely are even finer, very masculine and less mannered —modelling, colour, character all perfect. On July 8th, 1914, 3 portraits by Smart were sold at Christie's, one of William Alves for £99 15*s.*, Charles, Marquis Cornwallis, £94 10*s.*, and the Marchioness Cornwallis, £84. John Smart was well represented at the Brussels Exhibition of Miniatures by contributions from Lord Hothfield's and other collections, and also at the British Empire Exhibition, 1924.

Smart, John, Junior.—Exhibited 1800–08, R.A. (11). At the Wellesley sale, in the catalogue of which the younger

Smart's miniatures are termed 'admirable and of the greatest rarity,' a portrait of a Capt. Robert Williams fetched £41, and another of W. Dobson, the painter, went for £20. Confusion has arisen in connection with the John Smarts. Graves mentions another John Smart, of Ipswich, exhibiting 5 portraits in 1808, and states that John Smart, Junr. went to India with his father, and died at Madras in 1809.

SMART, SAMUEL PAUL.—Resided in the East of London, and exhibited 1774–87 R.A. (18), S.A. (2).

SMEETON, G. (of Kibworth, Leicestershire).—Exhibited 1832–33 R.A. (2).

SMIRKE, ROBERT, R.A. (London).—Exhibited 1752–1805. Subject painter and book illustrator. Sir Robert Smirke, R.A., F.S.A., the architect, was his son.

SMITH, ANKER, A.R.A. (London).—Exhibited 1794–1818 R.A. over 50 works, of which many were engravings. Brother to Mrs. Henry Ross, and uncle to Sir W. Charles Ross.

SMITH, BRYCE (London).—Exhibited 1843–61 R.A. (13), S.B.A. (2).

SMITH, MRS. C. H. (London).—Exhibited 1836–75 R.A. (13).

SMITH, MISS CLIFFORD (London).—Exhibited 1839–54 R.A. (6).

SMITH, EDWIN DALTON (London).—Son of Anker Smith, A.R.A. Born 1800. He exhibited at R.A. from 1816 to 1866 (67). His work from 1816–29 appears to have been flower painting from nature, after that portraiture exclusively. He also exhibited B.I. (13), New Water Colour (3).

SMITH, MISS EMMA (London).—Exhibited 1799–1808 R.A. (35), and elsewhere.

SMITH, MISS E. D. (London).—Exhibited 1838 R.A. (1).

SMITH, G. (London).—Exhibited 1789–1805 R.A. (37), S.A. (1).

SMITH, H. (London).—Exhibited 1839 R.A. (1).

SMITH, MISS J. (London).—Exhibited 1802–09 R.A. (13).

SMITH, JAMES (London).—Exhibited 1773–89 R.A. (24), S.A. (1), F.S.A. (1).

SMITH, J. C. (London).—Exhibited 1838–40 R.A. (3).

SMITH, JOHN RAPHAEL.—Portrait painter and engraver. This famous engraver was originally a linen-draper at Derby, where he was born in 1752. He was the son of Thomas Smith, the landscape painter, known as 'Smith of Derby,' and younger brother of Thomas Correggio Smith, q.v. According to Chaloner Smith, he came to London about 1767. First engaged himself as a shopman, but soon entered on the career of an artist. He exhibited at the Academy from 1779-1805. According to the same authority, he practised painting extensively, both in miniature and large size, the former chiefly in his earlier time, and drew with great spirit. No less than 200 mezzotint plates by him are known, the earliest of which is a portrait of 'Pascal Paoli, the Corsican General,' published in 1769, hence he must have engraved it at the age of 17. In 1784 he was appointed mezzotint engraver to the Prince of Wales. He died at Doncaster in 1812. He was most successful in his rendering of the works of Reynolds, Gainsborough, and Romney, upon which, rather than upon his miniatures, his reputation will rest. His son, J. R. Smith, exhibited works resembling those of his father. A pencil drawing of John Raphael Smith's wife and daughters realised £6 10*s.* at the Wellesley sale.

SMITH, MISS MARGARET.—*See* LUCAN.

SMITH, MISS MARIA.—*See* MRS. HENRY ROSS.

SMITH, MISS MATILDA (London).—Exhibited 1823–24 R.A. (2).

SMITH, MISS M. A. (London).—Exhibited 1804–16 R.A. (6).

SMITH, NATHANIEL (London).—Is known as a sculptor and modeller, being assistant to Nollekens. Miniatures were shown by him at the R.A. in 1772, and again in 1773; also at the Society of Artists 1767–73 (6).

SMITH, CAPT. ROBERT.—Exhibited portraits of Indian princes at the Loan Exhibition, Kensington, 1865.

SMITH, R. (London).—Exhibited 1837–55 R.A. (20).

SMITH, MISS SOPHIA (Bath).—Exhibited 1766–1804 R.A. (8), S.A. (4).

SMITH, THOMAS (London).—Exhibited 1773–88 R.A. (6), S.A. (4).

SMITH, THOMAS CORREGGIO.—Died Uttoxeter. Eldest son of 'Smith of Derby,' and was 'educated by him as a

painter, but succeeded no farther than to become a bad miniaturist,' says Redgrave. From 1767 to 1769 he exhibited small drawings and miniatures at S.A. (3).

SMITH, WILLIAM (London).—Exhibited 1774–1802, R.A. (4).

SMITH, WILLIAM A.—Painted miniatures at the end of the eighteenth century. The Duke of Richmond and Gordon exhibited examples by him at the Loan Exhibition, Kensington, 1865, one signed ' W. A. S., 1787,' and another of the Countess of Westmorland. The latter was also shown at the British Empire Exhibition, 1924.

SMITHSON.—Exhibited 1830 S.B.A. (1).

SMITZ, GASPAR (called ' MAGDALEN SMITH ').—Born in Flanders ; died Dublin, 1707. He came to England after the Restoration, and afterwards settled in Ireland, attaining much repute for his miniature heads in oils, but he is best known by his ' Magdalens.' He was also a clever flower painter. He got high prices for his work, but, being extravagant, died in distress.

SNELLGROVE, T. (London).—Exhibited 1800–27 R.A. (14).

SNELLING, MATTHEW.—Practised in the reign of Charles II, and was a contemporary of T. Sadler. He painted chiefly female heads. Propert says ' he was evidently a ladies' man,' and would never consent to portray the stronger sex, but there is a miniature of Charles I by him, dated 1647, shown at the Loan Exhibition, Kensington, 1865. It is drawn in fine brush lines on paper prepared with a thin coating of plaster, and is in the original tortoise-shell case for suspension round the neck. It was covered with talc instead of glass. In the Duke of Northumberland's collection is an interesting portrait of Henrietta Marla with her hand on what appears like the fluke of an anchor. It represents the Queen in her prime, although it is dated 1649, the year of Charles's execution. Snelling is mentioned in one of Mr. Beale's diaries. George Vertue had a sepia wash on vellum of T. Fletcher by him. The Marquis of Bristol posseses 3 examples of this rare artist's work. There is one in the Pierpont Morgan collection, and Earl Beauchamp owns portraits of the 5th Earl and Countess of Dorset. (*See* Foster's *Samuel Cooper and the English Miniature Painters of the Seventeenth Century*, wherein several are reproduced.

Soiron, François.—Born Geneva 1755; died Paris 1813. An enameller of the period of the Empire. He was also an engraver, and his works after Morland, executed in England, are greatly prized. He had a son, who was also an enameller. He exhibited at the Salon from 1800 to 1810. A fine portrait of the Empress Joséphine by Soiron, dated 1807, is in the Wicanders collection. A miniature of Peter the Great by him was sold at Christie's, May 21st, 1914, for 29 guineas, and examples were shown at the Exp. 18 S., Paris, 1906, belonging to Count Allard du Chollet. There is an enamel on copper of Mme. Récamier, after Gérard, in the Wallace collection, and an enamel of Napoleon by Soiron *père* at Welbeck.

Soiron.—An enameller. Son of François Soiron, q.v. He exhibited in Paris in 1800.

Solbrig, J. G.—Born Marienthal-Zwickau 1765; died 1815. Excelled in portraits, and especially in silhouettes.

Son, I. Van.—*See* Van Son, I.

Sontag, Josef (of Dresden).—Worked in Warsaw, Cracow, and Vienna (Lemberger).

Soret, Nicolas.—Enameller. Flourished 1783. Pupil of Augustin. His work is good. An example by him was shown at the Burlington Fine Arts Club, 1889, and a miniature of a gentleman by this artist was sold at the Whitehead sale.

Sount.—Earl Beauchamp has a miniature by an artist of this name.

Soutter, J. G.—A Genevese painter in enamel. Eighteenth century. After the reunion of Geneva with France he went to Paris, where he made copies of Petitot.

Soutterant.—*See* de Soutterant.

Souville.—Flourished 1713. In the catalogue of the Duke of Portland's collection, Mr. Goulding surmises this artist to be Alexandre Souville, a French painter who worked in England, and was known to Walpole through Vertue's Memorandum, dated 1685, that 'the eight figures on the north end of the Paper buildings,' in the Inner Temple were painted by M. Alexandre Souville. At Welbeck is a miniature copy of Rigaud's fine portrait of Matthew Prior (painted in 1699), signed 'Souville, F. C., 1713.' There is also a copy of Marc Gheeraedts's portrait of Queen

Elizabeth, a limning set inside the lid of a *tabatière*, signed. This was given to Edward, Lord Harley, by M. Prior, and is stated to be the work of ' Mr. Suville.'

SOWERBY, JAMES (London).—Exhibited 1779–90 R.A. (6), 3 portraits and other works.

SOYER, J. B.—Lived in Paris from 1789 to 1810. A signed portrait of a man by this artist, dated 1789, was exhibited at the Brussels Exhibition, 1912, by the Countess of Flanders.

SPAENDONCK, GERARD VAN.—*See* VAN SPAENDONCK, GERARD.

SPALDING, G. (London).—Exhibited 1821–32 R.A. (12).

SPARRE, ERIK.—Born 1682; date of death unknown. A Swedish painter about whom little seems known. Mr. Wicanders owns a portrait, of little merit, of Charles XII by this artist.

SPARRGREN, LORENTZ SVENSSON.—Born Göteborg, 1763; died Stockholm, 1828. The Wicanders collection contains some 20 examples of this miniature painter's work, including a portrait of himself, and a striking picture, half-length, of Nils Brahe.

SPENCER, LADY DIANA.—*See* BEAUCLERC.

SPENCER, GERVASE (or JARVIS).—Was a gentleman's servant, and amused himself by drawing. Making a successful copy of a miniature, his master encouraged and assisted him to try art, and he became the fashionable painter of his day, practising both on ivory and in enamel. He exhibited at S.A. in 1762. Reynolds painted his portrait. His works are variously signed thus: ' J. S., 1753,' ' G. Spencer, *fec.* 1748,' ' G.S., 1756.' Earl Cathcart owns a small but charming example of his work. Walpole and Redgrave give the date of his death as 1763. Graves states that he exhibited till 1774, but the name does not appear in the interim, and in 1774 it is printed ' Mr. Spencer.' Miniatures by him were sold at Sotheby's, March 1922, for £28 and £48.

SPENCER, LAVINIA, COUNTESS.—Died 1831. Daughter of the Earl of Lucan, and was married in 1781 to the second Earl Spencer. She was an amateur artist of ability, and has left drawings in the manner of Angelica Kauffmann, some of which have been engraved by Gillray and Bartolozzi.

*Sperandio di Mantua (1441–1528).—A portrait of Joannes (II) Bentivolus, a bust in black and red chalk, was in the Wellesley collection, and sold for £4 5*s*.

Speth, Balthasar.—Born Mannheim 1774; died Munich 1846. A portrait of Maximilian, King of Bavaria, dated 1812, is mounted in a snuff-box, in the Mitchell collection, Victoria and Albert Museum. Speth was also a writer on art.

Spicer, Henry.—Enameller. Born Norfolk, 1743; died London, 1804. Was a pupil of Gervase Spencer. In 1774 the Prince of Wales appointed him his enamel painter. In 1776 he went to Dublin, and painted many of the most eminent people in Ireland. He attained much excellence in his art. His works were powerful and likenesses good. Several of his enamels were shown at the Loan Exhibition, Kensington, 1865, including some from the Earl of Dartrey's collection. Exhibited 1765–1804 R.A. (47), S.A. (12). An enamel by him of Turner Roope fetched £9 10*s*. at the Wellesley sale.

Spicer, Miss J. (London).—Exhibited enamels 1801–02 R.A. (2).

Spicer, Miss M. A. (London).—Exhibited enamels 1799–1803 R.A. (6). Sister of Miss J. Spicer.

Sporer, Hans (?).—Miniature painter (Lepke).

Stanesby, Alexander (London).—Exhibited 1848–54 R.A. (8).

Staniforth, E.—There was a portrait of Bernadotte, King of Sweden, by E. Staniforth, after Way (q.v.), shown at the Burlington Fine Arts Club Exhibition, 1889.

Starbus (or Starbust, or Starbusch), Johan (Jean).—Son of a gunsmith at Amsterdam. Born 1679; died at Stockholm, 1724. There is an unimportant example of this Dutch artist in the Wicanders collection.

Staveley, W. (London).—An oval miniature portrait, painted by this artist, of Maria Churchill, 2nd wife of Charles, Lord Cadogan, and grand-daughter of Sir Robert Walpole, 1787, was sold at Strawberry Hill for the relatively good price of 5 guineas. He exhibited between 50 and 60 portraits at the R.A. from 1785–1805.

STAYLER, ALEN.—Illuminator and miniaturist in the reign of Henry III. He illustrated the books of the Abbey of St. Albans, according to Redgrave.

STEELE, JEREMIAH (Nottingham).—There is an example of his work, recalling the manner of Andrew Robertson, in the Victoria and Albert collection, and another was shown at the Guelph Exhibition, 1891. Exhibited 1801–26 R.A. (27), B.I. (3). There was a portrait by him of H.R.H. Princess Charlotte shown at the Brussels Exhibition, 1912, by the Countess of Flanders.

STEFANESCHI, GIOVANNI BAPTISTA.—Born near Florence, 1582; died 1651. Painted many copies in miniature of the works of the great Italian masters for Ferdinand II, Duke of Tuscany. He was a monk, and is called the Hermit of Mount Senario.

STELLA.—Represented at the Hermitage, Petrograd.

STENT, PETER.—A print-seller. Flourished 1640–62. A plumbago of a gentleman fetched a small sum in the sale of the Wellesley collection.

STEPHENS, A. (London).—Exhibited 1812–39 R.A. (30).

STEPHENS, L. (London).—Exhibited 1824–29 R.A. (10).

STEPHENS, W. (London).—Exhibited 1840 R.A. (1).

STERN, IGNAZIO.—Born Bavaria, about 1698; died 1746 (some say he was living in 1750). Painted a miniature of Prince Henry Benedict, Cardinal York, belonging to the Earl of Ancaster. It is dated 1743, and is given as the work of V. Stern. He was much employed by the Jacobites in Rome.

STETTLER, WILLIAM.—Born Berne; died 1708. Pupil of F. Meyer and J. Werner; but he did not confine himself to miniature painting. He designed for booksellers.

STEVENS, T. (London).—Exhibited 1831–44 R.A. (5).

STEVENSON, J. H. (London).—Exhibited 1776–1833 R.A. (43), S.A. (6), F.S.A. (2).

STEVENSON, MISS R. (London).—Exhibited 1801–02 R.A. (2).

STEVENSON, W. (Westminster).—Exhibited 1777–78 R.A. (5).

STEVENSON, W. (London).—Exhibited 1848 R.A. (1).

Stevers (or Staeverts), Antonie Palamedes.—Born Delft 1604; died 1680.

Stevers (or Staeverts), Paul Palamedes.—Born London, 1607; died 1638. Younger brother of above. Small heads on copper attributed to these artists were shown at the Burlington Fine Arts Club in 1889.

Stewart, Anthony.—Born Crieff, 1773; died London, 1846. This Scottish miniature painter is remarkable for the excellence of his portraits of children. He studied under Alex. Nasmyth in Edinburgh, but at an early period he devoted himself to miniatures, and settled in London, where he painted H.R.H. Princess Charlotte and the first miniature of the Princess (Queen) Victoria, who sat to him for several years in succession. Exhibited 1807–20 R.A. (12). His powers of rendering childhood led him to devote himself for the last 15 years of his practice almost entirely to this branch of his art. There are portraits of Elizabeth, Duchess of Rutland and family at Belvoir, and a portrait of Lord Alcester and his brother, belonging to Earl Spencer, was shown at the British Empire Exhibition, 1924.

Stewart, Grace Campbell, and Stewart, Margaret.—Daughters of the above. Both excelled as miniature painters. The former exhibited 1843–56 R.A. (15).

Stewart, H. (London).—Exhibited 1826 R.A. (1).

Stewart, Hope.—There was a portrait of Sir William Hamilton, painted in 1845 by this artist, shown at the Loan Exhibition, Kensington, 1865.

Stewart, J.—A portrait of Thomas Sheridan (father of Richard Brinsley Sheridan) by this artist is in the Victoria and Albert Museum.

Stock, Dora.—German (?). Eighteenth century. Dresden Museum (Lepke).

Stockling, D. E.—A miniature of a nude girl, set in a tortoiseshell box, by an artist thus named, was sold at Christie's, July 1914, for 19 guineas.

Stoeben.—A miniature of Napoleon I, *c.* 1805, signed 'Stoeben, *px.*' was sold at Sotheby's July 14th, 1922.

Stoglo, F.—Portrait of James Butler, Duke of Ormonde, K.G., 1610–88, thus signed, and dated 1718, is in the Buccleuch collection.

STONE, G.—A miniature was sold at the Whitehead sale thus signed, and dated 1808.

STONE, MRS.—*See* LECKIE, MISS MARY.

STORDY, J. (London).—Exhibited 1786–88 R.A. (3). A portrait by this artist of John, 4th Earl of Sandwich, and a signed portrait of a gentleman in military uniform were shown at the British Empire Exhibition, 1924.

STOTHARD, ROBERT THOMAS (London).—Free Society of Artists. A miniature of Miss Birkbeck by this artist, painted in 1830, was shown at the Loan Exhibition, Kensington, 1865. Exhibited at the Royal Academy 1821–57 (15) portraits and other works. This artist must be distinguished from the more famous Thomas Stothard, R.A., the book illustrator.

STOUGHTON, MRS.—*See* PEALE, ANNA.

STRANGE, SIR ROBERT.—Born at Pomona, Orkney, 1721; died London 1792. He was intended for the law, and was for a time in his brother-in-law's office, but, showing talent for drawing, was apprenticed to R. Cooper, an engraver in Edinburgh. Strange was in business in that city when it was occupied by the Young Pretender in 1745. He fell in love with a fervent Jacobite, Isabella, daughter of William Lumisden, son of the Bishop of Edinburgh, who made it a condition of her favour that he would fight for her Prince. She had much strength of character and originality. He joined the Jacobite side, and is said to have been at Culloden. He was in her house after the battle, and is said to have escaped to Paris, where he studied under Le Bas. In 1751 he returned to London, and was recognised as an engraver of great eminence. He was patronised by Benjamin West, who introduced him to George III. Giving offence at Court, he spent several years abroad, studying in Paris and in Rome. He was knighted in 1787. As a line engraver he occupied the highest rank, but he also executed many miniatures of the Stuart family, a number of which were shown at the Loan Exhibition, Kensington, 1865, by Mr. Alexander Trotter, and at Burlington House in 1879 there was a miniature of the Young Pretender signed 'R. S.' A portrait of Lord George Murray, in Indian ink slightly tinted, was in the Wellesley collection, also one of Prince Charles Edward.

Strasbeaux.—Pupil of Regnault. Exhibited in the Salon from 1781 to 1824. Prince de la Moskowa of Paris showed an example by this artist, signed, and dated 1810, at the Brussels Exhibition, 1912.

Strens.—Born at Vienna 1802; died Brussels 1865. A miniature of a young lady, and another representing an unknown man by this artist were shown at the Brussels Exhibition, 1912.

Strésor, Anne Renée (French).—An eighteenth century artist. She painted miniatures, and, later, subjects from religious history. Received in the French Academy of Painting. She is mentioned in Mme. Vigée le Brun's *Souvenirs*.

Stretes (or Streetes), Gwillim.—A Dutch artist who painted miniatures and oils. He was Court painter to Edward VI. His work has been compared with Holbein's, and is no doubt often attributed to him. A small oil on copper of Lord Dacre, said to be by Stretes, fetched £4 5*s*. at the Wellesley sale.

Stroehling, P. E.—A Russian who studied in Italy, and came to England about 1804, and in that and two following years exhibited at R.A., and again from 1814–26. His works are chiefly oil, but he painted some good miniatures, and had many distinguished sitters, including H.R.H. Princess Charlotte, of whom there was a portrait in the Hermitage, Petrograd.

Stroely (of Vienna).—A miniature by him was shown at the Burlington Fine Arts Club, 1889, and he was represented at the Hermitage, Petrograd.

Strutt, W. T. (London).—Exhibited 1795–1822 R.A. (30), including some miniatures.

Stuart, Gilbert.—American portrait painter. Born Rhode Island, 1754; died 1828. His works are well known in this country, where he lived several years. He exhibited at the R.A. 1777–85 (13). He sometimes painted miniatures, though rarely, and there is one by him of Princess Charlotte of Wales, belonging to the present Lord Ancaster, and another of the same lady belonging to Mr. Weigall, both shown at the Guelph Exhibition, 1891. Mr. F. Wellesley had a miniature of John Henderson, the famous actor, by him. This realised £32 at the sale.

STUBBLE, H. (London).—Exhibited 1785–91 R.A. (6).

STUBBS, GEORGE, A.R.A. (1724–1806).—The well-known animal painter. A portrait in pencil of Josiah Wedgwood by Stubbs fetched £6 at the sale of the Wellesley collection.

STUMP, SAMUEL JOHN.—Died 1863. Was a student of the R.A., and a constant exhibitor, contributing theatrical portraits in character and some classical subjects in miniature. He held a high place as miniature painter, but his draperies are elaborately laboured, and the accessories bad in colour. He exhibited many works from 1802–49, R.A. (236), B.I. (55), S.B.A. (47), Old Water Colour (21). A miniature of the Duchess of St. Albans in white dress sold at Christie's May 15th, 1906, (with one of Miss O'Neill) for £10, rather poor and coarse, and 3 others, of Lady Ralph Nevill, Mrs. Buckmaster, and Mrs. Robinson, all exactly alike, at same sale for £25 the three.

SUCHY, ADALBERT (Austrian).—Described by Lemberger as 'an excellent artist. His portrait of the Emperor Ferdinand is a real masterpiece.' Late eighteenth century.

SUEUR.—*See* LE SUEUR.

SULLIVAN, LUKE.—Born at Louth, 1705; died London, 1771. Is said to have been the son of one of the Dukes of Beaufort's grooms, and to have been employed in a stable, coming to London about 1750. He was a pupil of Thomas Major, an engraver, and became assistant to Hogarth, whose 'March to Finchley' he engraved. He also painted views, and excelled in miniatures, especially of females. He painted Mrs. Garrick, in 1761, and exhibited 14 examples from 1764 to 1770 with the Incorporated Society of Artists (of which he was a director), one of which is praised by Horace Walpole as 'an exceedingly fine picture.' He was very dissipated in his habits. A miniature by him of an unknown man fetched £10 at the Wellesley sale, and a portrait of the Countess of Lennox, the property of the Duke of Richmond, was shown at the British Empire Exhibition, 1924.

SULLY, LAWRENCE, and THOMAS.—Brothers, and sons of an English comedian. Practised in America, being induced by West to remove to the States when Thomas was a boy of nine. As a youth the latter was placed with a broker, who complained to his (the artist's)

father that 'although his son was industrious in multiplying figures, they were always the figures of men and women, and that he could not pick up a scrap of paper in his office without having a face stare at him from its surface.' This led to his being placed with Mr. Belzons, a miniature painter in Charleston. Ultimately he opened a studio in New York, where he had lessons from John Wesley Jarvis and Colonel John Trumbull. In 1805 he married his brother Lawrence's widow, and settled in Philadelphia. After a while he visited England where he was welcomed by Benjamin West, and met Sir William Ross, Thomas Beechey, Sir Thomas Lawrence, and Hoppner. After a stay of nine months in London, he returned to the quiet little Quaker city, and again occupied a studio with Benjamin Trott. In 1838 Sully was commissioned to paint Queen Victoria for the St. George Society in Philadelphia. This led to another visit to London, where he was graciously received by the young Queen. In later life Sully appears to have abandoned miniatures for larger work. Lawrence was the elder brother of Thomas, and worked with him until his death in 1804.

SULLY, ROSALIE.—Niece and stepdaughter of Thomas Sully. From Ann Hollingsworth Wharton's interesting *Heirlooms in Miniatures* we learn that Miss Sully painted miniatures chiefly for her friends, and they are described as 'so beautiful in drawing and colour that it is to be regretted that she did not pursue the art.'

SUQUET, SENR.—Born Antwerp. A Dominican priest. Excelled in portrait miniatures and historical subjects.

SURIGNY (or SURINY), J. D.—*See* DOUCET.

*SWANNEVELT, HERMAN.—Born 1620; died 1690. A Dutch landscape artist and engraver. A miniature by him was exhibited at the Burlington Fine Arts Club, 1889.

SYKES, GEORGE (London).—Exhibited enamels 1761–73 S.A. (6); also 'poker' pictures 1764.

SYKES, MRS. (London).—Exhibited 1840–59 R.A. (7).

SYMONDS, E.—Born Dover. Exhibited 1836 R.A. (1).

S., A.—A well-painted miniature by an unknown French artist of the eighteenth century, signed with monogram A. S., resembling J. B. Massé's work in treatment, is in the Wicanders collection.

S., F.—A fine miniature in oil, signed F. S., styled Andrew Morvell, head and bust of a young man wearing his own long curled hair and a rich lace collar, formerly ascribed to F. Cleyn, was figured in *The Studio*, 'Early English Portrait Miniatures,' 1917.

S., G. L. (possibly G. Scharf).—Examples signed with these initials are to be met with; they are in the manner of Ross, but not equal to his work.

S., J. F.—Initials on a miniature of Lady Georgiana Paget, afterwards Lady Crofton, signed 'J. F. S., 1836,' belonging to the Duke of Richmond and Gordon.

S. S.—A portrait of Sir William Pretyman was lent by Mr. J. Davison to the Dickinson Loan Exhibition of Miniatures, 1880, signed 'S. S. 1764,' and one of Dr. Thackeray, th favourite physician of George III, was lent by Lady Elizabeth Thackeray to the same exhibition, signed 'S. S., 1765.'

Tachetti, Padre.—Exhibited 1768 F.S.A. (5).

Takush, M. (London).—Exhibited enamels 1834–37 R.A. (3).

Tallent, J. (London).—Exhibited 1797 R.A. (1). Painted H.R.H. Duke of York.

Tangermann, Christian (German; eighteenth century).

Tassie, James.—Born 1735; died 1799. Began life as a stonemason. William Tassie (q.v.) was his nephew. Exhibited 1769–91 R.A. over 50 portraits 'in paste.'

Tassie, William.—Born 1777; died 1860. Modeller. Nephew of James Tassie, to whom he is said by the *Dictionary of National Biography* to be inferior. A head in cameo of the Duke of Well ngton, given to the Marquess Wellesley in 1815, fetched 20 guineas at the Wellesley sale.

Tatham, Frederick (London).—Exhibited 1825–54 R.A. (66), B.I. (3), S.B.A. (7). He was also a sculptor, and his early works are in marble.

Taubert, Gustav (German; eighteenth century).

Taulin, G.—An enamel by him of Lady Digby, dated 1637, in an enamelled case, with Latin motto, supported by two

goddesses, was sold at Strawberry Hill, and fetched the relatively high price of 36 guineas—more than many Olivers and Petitots disposed of on the same day.

TAUNAY, NICHOLAS ANTOINE. — This clever French artist styled himself '*peintre de paysages historiques*' 1825. In the preceding century he was a rival of Debucourt. His charming '*Foire de Village*' was engraved by Descourtis. The gouache design for it, the property of Mme. Achille Fould, was shown at the Exp. 18 S., Paris, 1906.

TAUTZ, R. M.—Flourished 1761. A miniature by him was exhibited at the Burlington Fine Arts Club, 1889.

TAYLER (or TAYLOR), CHARLES FOOT (I. of Wight).—Exhibited 1820–53 R.A. (39).

TAYLER, EDWARD.—Exhibited 1849–93 R.A. (265), S.B.A. (10), and elsewhere. He painted Royalty and many of the aristocracy of his day.

TAYLER, E. (London).—Exhibited 1802–30 R.A. (24). His address was given as Leadenhall Street.

TAYLOR, ALEXANDER (London).—Exhibited 1774–96 R.A. (22), S.A. (22).

TAYLOR, E. (London).—Exhibited 1825 R.A. (2).

TAYLOR, JOHN (known as 'OLD TAYLOR').—Born 1739; died 1838. A pupil of Hayman, and student at the R.A. from 1779 to 1799. He painted domestic scenes and portraits in miniature, finished with great minuteness in pencil. He lived to be 99. Exhibited 1778–1838 at R.A. (9), some enamels, B.I., and S.B.A. Several of his works in plumbago were in the Wellesley collection, but realised very small sums at the sale.

TAYLOR, JOHN.—Exhibited 1764–86 R.A. (11), S.A. (69), F.S.A. (2).

TAYLOR, S. (London). — Exhibited 1807 R.A. (1). An honorary exhibitor.

TAYLOR, MRS. W. (London).—Exhibited 1822 R.A. (1).

TEERLINCK, LEVINA.—In the catalogue of the Rijks Museum, Amsterdam, she is called the daughter of Simon Beninc (whose dates are given as 1485–1561), of Bruges. There is a miniature by her in the Rijks Museum, said to be of Lady Hunston, but this ascription is doubtful. This lady must have established a reputation in England, since we find

that in the year 1547 she was paid a salary of £11, quarterly, and at the New Year she presents Queen Mary with a small picture of the Trinity. Eleven years later she is still at Court, and presents Her Majesty Elizabeth with 'the Queen's picture finely painted on a card,' and receives in return 'one casting bottell guilt' weighing two and three-quarter ounces. Again, in 1561 she presents 'the Queen's personne and other personages in a box finely painted.' 'One guilt salt with a cover,' weighing five and a quarter ounces, was given her in return for this gift. Work by this artist is not easily identified; in fact, very little of it appears traceable now. According to the catalogue of the Rijks Museum, Levina came to England shortly after 1545, and was still living here in 1590. There are two charming pictures of little girls shown in the Salting collection as the work of Levina Teerlinck, but evidence of the proof of their being her work is not adduced. There is a page from the calendar of a missal, No. 2,538 in the same collection, which is identified as the work of Simon Beninc, father of Levina.

Teissier.—Comte Allard du Chollet exhibited a portrait of a young man by this artist at the Brussels Exhibition, 1912.

Tekusch, Miss Margaret (London).—Exhibited 1845–88 R.A. (85), S.B.A. (11).

Tellier.—*See* Le Tellier.

Tellors (French: eighteenth century).—An obscure artist. Member of the Society of St. Luke. Probably a pupil of Augustin. A contemporary of Mme. Guiard.

Temminck, Leonard (Dutch; born 1752; died 1823).

Templetown, Viscountess (*née* Lady Mary Montagu).—Amateur. Died 1824.

Tenng.—Represented at the Hermitage, Petrograd.

*Terborch, or Terburg, Gerard.—The eminent Dutch painter of *genre* subjects. There were several artists of this name, of whom the most distinguished was Gerard. He is commonly known in this country as Terburg, and was born in Holland 1617; died 1681. His brother Moses and sister Gesina were also artists, though not so famous as himself. Gesina was born 9 years after her brother Gerard, and died in the same year. There was a plumbago

by Gesina of Moses, her brother, who was in the Dutch Navy, exhibited at the Victoria and Albert Museum, in the Wellesley collection. This realised £16 10*s.* at the sale at Sotheby's. At the Burlington Fine Arts Club, 1889, Dr. Propert exhibited a small portrait of Terburg, in oils on copper, and Mr. George Salting lent a portrait of a Dutch gentleman. Terburg excelled in small portraits, and his powers in this respect are convincingly shown in the famous picture of the 'Signing of the Peace of Munster,' now in the National Gallery. Terburg visited England, Italy, and Spain.

Terroux, Mlle. Eliz.—Born 1759 at Geneva. A portrait by her of a woman (date about 1780) sold at the Mimeral sale.

Testa, Giovanni.—Italian engraver of the seventeenth century. In the Wellesley collection there was a plumbago of his uncle, Pietro Testa, q.v.

Testa, Pietro (Italian; seventeenth century).—Born after 1610; died Rome 1650. He was known as 'Il Lucchesino,' and was drowned in the Tiber. There are designs by him in the Duke of Devonshire's collection at Chatsworth, and in the Louvre, and in the Uffizi at Florence. A portrait of the artist himself, from Sir Thomas Lawrence's collection, was in the Wellesley sale, and fetched £3.

Tetlow (London).—Exhibited 1767–75 S.A. (7), R.A. (1). Honorary exhibitor. Described as a gem engraver.

Thaeb, N.—Flourished 1649. There was a miniature of Henrietta, daughter of Frederick and Elizabeth of Bohemia, shown at the Stuart Exhibition, signed by this artist. It came from the cabinet of Louis XVI, where it was placed by James II when he went to St. Germains. It formed one of the Stuart miniatures, the story of which is told in Foster's *Miniature Painters, British and Foreign.*

Thavesny.—A miniature of a gentleman wearing the order of St. Louis, and dated 1785, thus ascribed, was sold at the Waller sale, Christie's, June 9th, 1910, for 9 guineas.

Theer, Robert.—A Silesian; born 1808; died 1863. He worked in pastel and enamel, and produced in Vienna an enormous quantity of pictures of very unequal quality.

Thewenti, L. (Cheltenham).—Exhibited 1824–31 R.A. (8).

THIBAULT, AIMÉE.—A portrait of Anne, Countess of Shaftesbury, was shown at the Loan Exhibition, Kensington, 1865, by this artist.

THIBOUST (or THIBAULT, or THIBAUT), JEAN PIERRE (French).—Born 1763; died 1824. Enameller. A portrait of Maximilian, King of Bavaria, was in the Mimeral sale. He was a pupil of Leguay, and exhibited at the Salon from 1798 to 1819. His work is often mentioned in journals of that period. In common with Aubry, he made a speciality of large miniatures, but it is rare to meet with pieces signed with his name. His enamels are not equal to his miniatures.

THICKE, MISS CHARLOTTE (London).—Exhibited 1802–44 R.A. (44).

THICKE, MISS ELIZA (London).—Exhibited 1801–36 R.A. (28).

THICKE, W. (London).—Exhibited 1787–1815 R.A. (29). Father of the foregoing ladies. Graves says that Thick was the original name, but when the daughters began to exhibit in 1801 they added the 'e,' and their father did the same.

THIELCKE, H. T.—A portrait by this artist of Princess Charlotte Augusta of Wales, dated 1818, was shown at the Loan Exhibition, Kensington, 1865, by the Duke of Cambridge.

THIENPONDT, CARL FRIEDRICH.—Born Berlin 1720; died 1796. A pupil of Pesne, a French artist resident in Berlin. Curator of Frederick the Great's pictures. Ismael Mengs is said to have persuaded Thienpondt to devote himself to miniature art, in which he achieved success. There were 4 examples of this painter in the Propert collection, signed 'Thienpondt, Berlin.'

THIER, —.—Represented at the Hermitage, Petrograd.

THIRTLE, JOHN.—Born Norwich, 1774; died there, 1839. First practised as a miniature painter, and then set up as a frame-maker. His drawings were good examples of water-colour art. Exhibited 1808 R.A. (1).

THOLSON, W. (London).—Exhibited 1810 R.A. (1).

THOMAS.—Exhibited 1770 S.A. (1).

*Thomond, Lady.—Amateur. Niece of Sir Joshua Reynolds, to whom his fortune reverted.

Thompson, N. (London).—Exhibited 1809 R.A. (5).

Thompson, Thomas.—Exhibited 1793–1810 R.A. (39); of these 12 were portraits, the rest nautical subjects.

Thompson, T. H.—Exhibited enamels and crayons 1783 F.S.A. (7).

Thomson, E. (London).—Exhibited 1801 R.A. (1).

Thomson, E. W. (Paris).—Exhibited 1832–39 R.A. (9).

Thomson, H.—Exhibited 1818 R.A. (2). An honorary exhibitor.

Thomson, William John, R.S.A.—Born Savannah, Georgia, 1771; died Edinburgh, 1845. He was the son of a Scotch American Loyalist, and was brought to England when a child, and had to labour for his living. He adopted portraiture, and in 1808 joined the Association of Artists in Water Colours. In 1812 he settled in Edinburgh, and in 1829 was elected a member of the Royal Scottish Academy. His works were life-like and spirited, and for many years he enjoyed much reputation, painting some fine portraits in miniature. He exhibited at the R.A. from 1796 to 1843, mostly portraits, including one (1799) of the Duc d'Angoulême.

Thopas, Johannes.—A portrait draughtsman who worked at Haarlem, and is said to have died 1675. A fine plumbago of a Dutch gentleman and his wife by this artist fetched £20 at the sale of the Wellesley collection.

Thorburn, Robert, A.R.A.—Born Dumfries, 1815; died Tonbridge, 1885. Thorburn, with his compeer, Sir William Ross, may be regarded as the last of the old school of miniature painters. His progress must have been rapid, as he was only 30 years of age when he painted Queen Victoria, the Prince Consort, and two of their children. In 1848 he was made Associate of the Royal Academy. By the courtesy of his widow, the names of his sitters are given in Foster's *Miniature Painters, British and Foreign*, vol. i. The advent of photography brought Thorburn's style of art to an abrupt termination, and he therefore set himself to paint portraits in oils. His industry and success is evidenced by some 265 examples exhibited at

the Royal Academy. His work was much admired in France, and he was awarded the Gold Medal at the Paris Exhibition of 1855. Thorburn produced comparatively large examples of portrait miniatures by means of laying down several pieces of ivory on a panel. This enabled him to introduce landscape effects, or, in the case of interiors, various accessories, thus making the composition a picture, and not confined to the figure alone. His compositions were graceful and dignified, and his heads painted with great delicacy, in short the standard of his work was a high one, and correspondingly appreciated in his day.

*Thornhill, Sir James.—Born Melcombe Regis, 1676; died 1734. Generally known as an historical painter. Father-in-law of Hogarth. Sir Robert Edgecumbe had a miniature by him, and Canon Bingham showed a portrait of the artist, by himself, at the Dickinson Loan Exhibition of Miniatures, 1880.

Thouesny (French, eighteenth century).—Little or nothing is known about this artist except that he exhibited at the Salon de la Correspondance, 1782, and there was a portrait of the Marquis de Voyer in the Fitzhenry collection—highly finished and of good quality—shown at the Exp. 18 S., Paris, 1906, and at the Brussels Exhibition, 1912.

Thouron, Jacques.—Born Geneva, 1737; died Paris, 1790. An artist of talent. Exhibited in the Salon 1781–82 enamels signed Thouron. They are brilliant and highly finished, but esteemed inferior in quality to Hall, Augustin, etc. An enamel copy of the portrait of Mme. Vigée le Brun which hangs in the National Gallery is in the Wallace collection, signed Thouron (not Thorrou, as catalogued by Sir C. Phillips).

Thuillay.—*See* Du Thuillay.

Thwaites, W. (London).—Exhibited 1819 R.A. (1).

Tidey, Alfred (London).—Exhibited 1831–87 R.A. (121), mostly portraits; S.B.A. (17), B.I. (1).

Tidey, Henry F. (London).—Exhibited 1839–72 R.A. (67), New Water Colour (103), S.B.A. (10), B.I. (1).

Tielker, Johann Friedrich.—Born Brunswick, 1762; died 1830. Painter of Russian Royal family.

Tiffin, Walter Francis (Salisbury).—Exhibited 1845–67 R.A. (39), S.B.A. (17), B.I. (12).

Tiller, Mrs. (London).—Exhibited 1819–21 R.A. (3).

Tillotson, J. (London).—Exhibited 1821–56 R.A. (10).

Tillotson, Mrs. Mary (London).—Exhibited 1839–44 R.A. (6). Wife of J. Tillotson.

Tilstone, J. R. (London).—Exhibited 1827–29 R.A. (2).

Tilt, F. A.—Born Epsom. Was a fashionable miniature painter of great reputation in mid-Victorian days, and, in conjunction with Messrs. Dickinson of New Bond Street, London, painted King Edward VII, Queen Alexandra, and family, and great numbers of the nobility. Sir William Erle, in the National Portrait Gallery, was painted by him. Exhibited enamels 1866–68 R.A. (10).

*Tintoretto, Jacopo Robusti (called Tintoretto).—Born Venice 1512 ; died 1594. There was a portrait, in oil on copper, of this famous artist, by himself, belonging to the Earl of Derby, exhibited at the Loan Exhibition, Kensington, 1865.

Tischbein, Johann Friedrich Auguste.—Born Maestricht, 1750 ; died Heidelberg, 1812. A pupil and nephew of J. H. Tischbein, q.v. He painted portraits of Royalties at several foreign Courts, and was Director of the Academy at Leipzig.

Tischbein, Johann Heinrich.—Born Kloster, Haina, 1722 ; died Cassel 1789. German historical painter. There was a pencil drawing of Dr. Brill in the Wellesley collection by this artist. He was the uncle of J. F. A. Tischbein, q.v.

Tisdale, Elkanah.—American miniature painter, of Lebanon. An eccentric genius, the son of a wagon-maker, who, with no instruction in art except what he may have gathered from studying the works of his distinguished townsman, John Trumbull (q.v.), executed a number of exquisite miniatures.

*Titian, (Tiziano, Vecellio).—Born about 1477 (?) ; died Venice, 1576. This famous painter executed a portrait of Galileo, the astronomer, exhibited at the Loan Exhibition of Miniatures, Kensington, 1865, by Mr. H. Hawkins.

Todderick, Miss (London).—Exhibited 1762–74 S.A. (12), F.S.A. (4).

Tomalin, Miss Mary Jane (London).—Exhibited 1838–59 R.A. (8).

Tomkins, Miss M. (London).—Exhibited 1824–25 R.A. (4).

Tomkins, Pietro William (London).—Engraver. Born 1760 or 1767; died 1840. Exhibited 1799-1832 R.A. (7). A portrait of a girl, in pencil, heightened with colour, by this artist, fetched £4 10*s*. in the sale of the Wellesley collection. In R.A. catalogues he is styled 'Historical Engraver to Her Majesty.'

Tomlinson, George Dodgson (Huddersfield).—Exhibited 1848–72 R.A. (4).

Tomlinson, J. (London).—Exhibited 1824–53 R.A. (30).

Tonelli, Mrs.—Painted a miniature of two young ladies, which was sold at the Strawberry Hill sale.

Toni, Michael Angelo.—Born Bologna 1640; died 1708. Copied the works of the great masters, and painted excellent portraits in miniature.

Tonvaux.—*See* Jonvaux.

Toplis, Charles H. (London).—Exhibited 1840–72 R.A. (6).

Touché.—A battle scene attributed to this artist was shown in the Brussels Exhibition, 1912, by Comte P. Houzé de l'Aulnoit, of Lille.

Touchemolin, Alfred E.—Born Strasburg, 1829. Student at Beaux Arts, Paris, and pupil of Drolling. A pencil drawing of a lady by this artist, dated 1799, was in the Wellesley collection.

Toussaint, Augustus.—Born Soho; died Lymington between 1790 and 1800. Son of a jeweller. In 1761 he gained a premium at the Society of Arts. He was apprenticed to Nixon, the miniaturist. Succeeding to his father's property, he retired to Lymington. Exhibited ivories and enamels 1775–88 R.A. (26). A portrait of Capt. Parry Jones by Toussaint was shown at the Brussels Exhibition, 1912 (Durlacher collection).

Toutin, Henri.—Enameller. Flourished Blois, seventeenth century. Son of Jean Toutin, whom he assisted. The Imperial Treasury at Vienna possesses portraits signed by him.

Toutin, Jean (French).—Born at Chateaudun. A goldsmith, the introducer of portrait enamels, who, about 1632, produced a variety of colours capable of being laid upon a thin ground of white enamel and of being passed through the furnace with scarcely any change of tint. These opaque colours were applied upon the enamel ground in the same way as water colours are laid on ivory or vellum.

Touzé, Jean.—Born 1741 ; died 1809. Known as a painter in gouache and pastel. He exhibited at the Salon of 1791, and was represented in the Exp. 18 S., Paris, 1906, by a drawing belonging to Col. de la Villestreux.

Townley, Charles.—Engraver and painter. Born London, 1746. Son of the head master of Merchant Taylors' School. Studied for several years in Italy. He was first known as a miniature painter, and produced many portraits in crayons and oils. He also practised in Berlin, and was appointed engraver to the King of Prussia. His mezzotints, after Reynolds and others, are well known. He exhibited at R.A. 1779–95 (16).

Trail, Miss A. A. (London).—Exhibited 1823–33 R.A. (14), S.B.A. (7).

Trant, Miss.—Exhibited 1766 S.A. (2). An honorary exhibitor.

Tresca (Italian ; seventeenth century ?).—A very modern looking miniature of Mary Ruthven, whom Van Dyck married, signed Tresca, is in Earl Beauchamp's collection. She has her head tied up in a large white cloth.

Trewinnard, Miss Anna (London).—Exhibited 1797–1806 R.A. (14).

Triaud, L. E. (London).—Exhibited 1811–19 R.A. (4).

Troby.—Exhibited 1797 R.A. (1).

Troiyaux.—Flourished at the beginning of the nineteenth century. An example of his work may be seen in the Wallace collection, viz. the King of Rome, son of Napoleon I and Marie Louise.

Trossarelli, J. (London).—Exhibited 1773–1825 R.A. (61), B.I. (2).

Trott, Benjamin.—Copied many of Gilbert Stuart's portraits in miniature, one amongst them being that artist's

portrait of Washington. Trott is considered by some critics to have excelled Malbone in the quality of his art. He is distinctly American, having been born in the States and never studied abroad. Miss Wharton says that his miniatures are 'characterised by strength and delicacy,' and their treatment is said to resemble that of Cosway. He was painting in Philadelphia about 1808, where he shared a studio with Thomas Sully, q.v.

TROY, FRANÇOIS DE.—*See* DE TROY, FRANÇOIS.

TROY, JEAN FRANÇOIS DE.—*See* DE TROY, JEAN FRANÇOIS.

TRUMBULL, JOHN (American; eighteenth century).—Son of Jonathan Trumbull, Governor of Connecticut. According to Miss Wharton, who has given in her *Heirlooms in Miniatures* a long and interesting account, quoted in part in Foster's *Miniature Painters, British and Foreign*, Trumbull was appointed at the age of 19 Adjutant, and, shortly afterwards, Aide de Camp to Washington. He displayed an early taste for drawing, but his father designed him for one of the learned professions, and wished him to graduate at Harvard. At the close of the war he applied himself to the study of art in Boston. Here he was urged to go to London and associate himself with Benjamin West. This he did, upon an assurance from Lord George Germain, who was then Secretary of State, that he would not be molested in following his art in England. In Paris he met Dr. Franklin, who gave him an introduction to West. As we know was the case with other artists at the time, young Trumbull was most kindly received, and was encouraged to persevere, as possessing the essential qualities of a painter. Whilst studying in London, news reached this country of the execution of the young officer, Major André, as a spy. Now Colonel Trumbull, as he was then called, had been Deputy-Adjutant-General in the American Army, and this was the rank of the unfortunate André, so that, as the artist remarks in his autobiographical reminiscences, 'it seemed to them I should make a perfect pendant,' and, in accordance with this, he was arrested and carried off to a lock-up house, 'The Brown Bear,' in Drury Lane. Thence he was taken to Tothill Fields, Bridewell, where he was kept prisoner for seven months, during which time, he says, 'he became acquainted with the darkest side of human nature, and

upon one occasion had a highwayman for a bedfellow.' West used all his influence with the King, which, we know, was very considerable, and got an assurance that the life of the artist should be saved. His release was ultimately procured through the influence of Burke, ' who obtained an order from the King to admit him to bail,' Benjamin West and John Singleton Copley being his sureties. He was in London again in 1784, and worked at the Academy side by side with Sir Thomas Lawrence. When he returned to America, Trumbull devoted himself to large canvases representing events in the history of the Revolution, as well as to portraits and miniatures. He is said to have been happier in his portraits of men than in those of women, and his masculine and vigorous style of painting would lead one to expect this to be the case. Much of his work consisted of small portraits in oil painted upon wood or canvas, and these are said to have exceeded the number of those painted upon ivory.

Tuer, Herbert.—Died Utrecht about 1680 (?). Propert says Vertue attributed some miniatures to him, but he (Vertue) merely says ' he made good progress in portraits, as appears by some small ones of himself and family now in England, where, however, they are little known.'

Turmeau, John (London).—Hair-worker and miniature painter. Exhibited 1793–96 (7), and at the Free Society of Artists 1772–80 (3), giving London addresses.

Turnbull, Mrs. (*née* Miss Anna Charlotte Fayermann, and afterwards Mrs. Bartholomew, q.v.).—Exhibited 1829–44 R.A. (21), S.B.A. (1). Hair-worker and miniature painter.

*Turner, Charles.—Born Woodstock, 1773; died 1857. Associate Engraver of the Royal Academy. Engraved after J. M. W. Turner, R.A. A pencil and Indian ink portrait of Wellington was in the Wellesley collection.

Turner, Elizabeth (London).—Exhibited 1841 R.A. (1).

Turner, J. (London).—Exhibited 1822 R.A. (1).

Turner, James.—Practised 1745–90. Some of his portraits are engraved. Exhibited 1761–1806 S.A., F.S.A., and B.I.

Turner, P. (London).—Exhibited 1781–85 R.A. (3).

Tuvin, John (London).—Exhibited 1776–92 R.A. (14), S.A. (3).

Twining, Miss Elizabeth—Exhibited 1831–35 R.A. (2). An honorary exhibitor.

T.—A miniature of a gentleman, signed 'T,' was lent by Sir Thomas Blomefield, Bart., to the Dickinson Loan Exhibition of Miniatures, 1880.

T., C.—A miniature thus signed, of Prince Eugène of Savoy, 1663–1756, was shown by Mr. Whitehead at the Guelph Exhibition, and a miniature of H.R.H. Princess Charlotte, wife of King Leopold of Belgium, as a child, was sold at Sotheby's, May 12th, 1921, bearing the same initials.

T., J. H. (1817).—Probably worked either in Paris or London. Resembles Augustin in style.

Undetermined.—Messrs. Spink and Son possess a miniature of a Swedish or Prussian King, and a companion portrait of a lady, about the time of Frederick the Great, signed Joh Georg

The above is as near like the signature as can be deciphered.

Unke, J. (?)—A miniature upon ivory of Mr. Hoare by this artist was shown at the Dickinson Loan Exhibition, 1880.

Unwin, R. (London).—Enamel painter. Was distinguished by his skill and taste in enamelling watches, jewellery, etc. Contributed miniature portraits, designs, and landscapes. Exhibited 1785–1812 R.A. (32).

Unwin, Thomas (London).—Exhibited 1799 R.A. (2).

Upton, E.—Exhibited 1839–74 R.A. (54), S.B.A. (1). A miniature of the Princess of Lieven was shown at the Grafton Exhibition of Fair Women, the work of this artist.

Utchison, S. (London).—Exhibited 1791 R.A. (1).

Vaenius (Veen, Venius or Voenius), Otto.—Born Leyden, 1558; died Brussels, 1629. Pupil of Zucchero (also for four years of Rubens). His work is in various galleries. He had a sister Cornelia (not a daughter). There are several artists of the name of Veen, but Otto was the most renowned. A miniature in a MS. belonging to the

Bibliothèque Royale Belgique, representing the parents of the artist, was exhibited at the Brussels Exhibition, 1912.

VAILLANT, WALLERANT.—Born at Lisle, 1623; died 1677. A plumbago of an unknown man by this engraver fetched £26 at the Wellesley sale. Vaillant studied at Antwerp, and came to England, where he is said to have become associated with Prince Rupert in the first practice of mezzotint engraving in this country.

VALESIO, GIOVANNI.—Born Bologna, 1561; died Rome, about 1640. His father was a Spanish soldier. He is known as an engraver as well as a miniaturist, and also painted large subjects for the churches.

VALKENBURG, THEODORE.—Born 1675; died 1721. Painted portraits. He also excelled in representing dead game in the manner of Wienix.

VALLAIN.—*See* PIÈTRE.

VALLAYER—COSTER.—*See* COSTER.

VALOIS, J. C.—The best known Dutch miniature painter of the first part of the nineteenth century (Lemberger).

VALSECCHI, BAGATTI (London).—Exhibited enamels 1837 R.A. (2).

VAN ACHELON, J. (Dutch).—Practised about 1650. Painted chiefly portrait miniatures.

VAN ACKER, J. B.—Born at Bruges, 1794; died 1863. Lived in Paris, and afterwards in Brussels. Painted Leopold I and many personages of the Belgian Court. Was represented at the Brussels Exhibition by 4 examples. There are miniatures by him in the Museum at Bruges, three of those shown at Brussels coming from there, and the fourth from the collection of Baron de Lettenhove.

VAN BELCAMP (or BELKAMP), JAN (Dutch).—Died 1663. He was much employed by Charles II in copying the King's pictures in miniature.

VAN BLARENBERGHE.—There was a family of artists of this name who sprang from Lille early in the eighteenth century, of whom the first miniaturist would appear to be Louis Nicolas, born in 1716, and died at Fontainebleau in 1794. He was a *protégé* of the Duc de Choiseul, and was sent in 1760 to Brest to paint views of the 'Port Militaire,' which are now in the Louvre. In 1769 he was made

painter of battles to the War Department, and in 1773 painter to the Marine Department. Besides these paintings in the Louvre there are works by him at Versailles and in the Musée de Lille, whilst the Wallace collection contains several snuff-boxes and *bonbonnières* signed Van Blarenberghe. The Baroness Lambert de Rothschild contributed 2 marine pieces to the Brussels Exhibition, 1912.

Van Blarenberghe, Henri Joseph.—Son of the above. Was born at Lille in 1741, and died in the same city in 1826. He accompanied his father to Brest, and worked with him on the pictures illustrating that port. He was drawing-master to the Royal children of France, and, under the Empire, was made Conservateur du Musée de Lille.

Van Blarenberghe, Hélène.—Born at Versailles in 1786, and died at Lille in 1855. She was the daughter and pupil of Henri Joseph, with whom she worked. Examples of these three artists, principally landscapes, were exhibited at Brussels in 1912.

Van Blarenberghe, Henri Désiré.—Born Lille 1734; died 1812.

Van Blarenberghe, Jacques Willem.—Died at Lille 1742. The work of these talented artists is marked by extraordinary minuteness and delicacy, and its beauty can only be fully realised by the aid of a magnifying glass.

Van Brugger, Louis.—Died 1658. Enamel painter and miniaturist. Was a member of the French Academy.

Van Ceulen (or Keulen), Cornelis Janssen (or Johnson).—Born London, 1593; died there about 1665. Of Flemish extraction. His first works are dated 1618. He was engaged by James I, and painted several fine portraits of him and the Royal family. A miniature of Milton at the age of 10 is attributed to him. This was engraved by Cipriani. It is said that the arrival of Van Dyck (with whom he is sometimes compared) affected his reputation. At any rate, on the outbreak of the Civil War, he withdrew and returned to Holland. Whilst inferior to Van Dyck in freedom, grace, and style, his work is exceedingly sound and good, marked by careful finish. He is partial to the use of black in his draperies. In old English houses many examples of his brush are to be met with, and works by

him are in the Rijks Museum, Amsterdam, and the National Gallery, London. He occasionally painted in small.

Van Ceulen, Janssen.—Born London about 1622; died about 1698. Son and pupil of Cornelis Janssen Van Ceulen. Works by him were shown at the Brussels Exhibition, 1912.

Van Daël, Jan Franz.—Born at Antwerp, 1768; died Paris, 1844. Pupil of Van Spaendonck, and at the Academy of Antwerp. Worked for Napoleon I, by whom he was given the Cross of Honour, and Louis XVIII. An eminent painter of fruit and flower pieces in small, which were greatly admired, three of which were shown at the Brussels Exhibition, 1912.

Van Dalen, C.—Born Antwerp, 1620. Well known as an engraver, but worked occasionally in crayons. At the Loan Exhibition, Kensington, 1865, an example by him was shown.

Van den Berg, G. J.—Born Rotterdam, 1769; died 1817. There was a portrait of the Empress Joséphine, painted in 1800, by him, shown at the Loan Exhibition, Kensington, 1865.

Van den Bosch, Balthasar.—Born Antwerp, 1675; died 1715. Well-known for his paintings of interiors with many figures. A large miniature was painted by him of the Duke of Marlborough on horseback, which attracted much attention.

Van der Banck, Pieter.—Engraver. Born Paris, 1649. Worked in England, and died here 1697. A portrait of Louis XIV by him in plumbago, fetched £3 10*s.* at the sale of the Wellesley collection.

Van der Donckt, Joseph (Belgian).—Born at Alost, 1757; died 1821. Pupil of Rycke, and of the Bruges Academy. He lived in France and in Italy. His works are to be seen at Bruges, and several of them were shown at the Brussels Exhibition, 1912.

*Van der Goes, Hugo.—Born at Goes; died at Rouge-Cloître, Brabant, in 1482. A pen and ink sketch attributed to him was exhibited at the Brussels Exhibition, 1912.

*Van der Helst, B.—Born 1613; died 1670. The eminent Dutch painter. A pupil of Rembrandt. There was a small portrait by him shown at the Burlington Fine Arts

Club Exhibition, 1889. He had two sons, also portrait painters. Sir Joshua Reynolds, speaking of Van der Helst's masterpiece at Amsterdam, the 'Banquet of the Civil Guard,' says 'it is, perhaps, the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen.'

Van der Mijn.—Flourished middle of seventeenth century. A pencil drawing of a lady fetched £3 15*s.* at the Wellesley sale.

*Van der Werff, Adriaen.—Born 1659; died 1722. The well-known Dutch artist. He painted small portraits in oil. His works were copied by his brother.

*Van der Werff, Pieter.—Born 1665; died 1718. Younger brother of Adriaen Van der Werff, q.v.

*Van de Velde, Jan.—Born Leyden, 1593; died 1641. Known as an engraver rather than a painter. He must be distinguished from Willem Van de Velde the elder and younger, both admirable marine painters, and also from Adriaen Van de Velde, the famous animal painter. Portraits of a Dutch lady and gentleman, in pen and ink, by Jan Van de Velde, dated 1639, realised £4 5*s.* at the sale of the Wellesley collection.

*Van Dyck, Sir Antony.—Born 1599; died 1641. This eminent artist is not claimed as a miniature painter, but Dr. Propert possessed a portrait of Henrietta Maria, in miniature, painted by him, and it may be mentioned that King Charles I ordered Van Dyck, his Court painter, to instruct Petitot in the practice of portraiture. Earl Spencer has a small panel in oils of the infant princess Anne, daughter of Charles and Henrietta, and the Earl of Derby owns a portrait of Andrew Marvel in early life, ascribed to Van Dyck, and there were others attributed to him in the Loan Exhibition, Kensington, 1865.

*Van Eyck, Hubert.—Born at Maaseyck (?) 1366; died 1426. Elder brother of the equally famous Jan van Eyck, q.v. The same infinite delicacy marks the work of this great artist as distinguishes that of his brother. The most famous picture by Hubert is the 'Adoration of the Lamb,' at Ghent.

*Van Eyck, Jan.—Born Holland, 1385 (?); died 1441. Younger brother and pupil of Hubert van Eyck, q.v. The exquisite and minute work of this famous artist and his brother bring them into this category. The beautiful group of Arnolfini and his wife in the British National Gallery, painted 500 years ago, is a monument of his skill. The brothers van Eyck have long enjoyed the reputation of being the first to practise the art of painting in oils.

Van Goyen, Jan.—Born 1596; died 1656. Mr. Francis Wellesley owned 2 pencil and Indian ink sketches by this artist, representing views of Rijnsburgh, and 2 miniature landscapes by Van Goyen were shown at the Brussels Exhibition, 1912.

Van Harp, Gerard.—Pupil of Rubens. A portrait of this artist, in oil on copper, by himself, was shown at the Loan Exhibition, Kensington, 1865.

*Van Honthorst, Gerard.—Born Utrecht, 1590; died 1656. This eminent portrait painter was employed by Charles I, and afterwards at the Hague by the Prince of Orange. A study of a youth, in pencil and Indian ink, in the Wellesley collection realised 30*s.* only at the sale.

*Van Honthorst, Willem.—Born Utrecht, 1604; died 1683. This well-known and admirable painter in oils is not to be reckoned as a miniature painter, but examples of work of a miniature character exist which are attributed to him. He was the younger brother of Gerard van Honthorst, q.v.

Van Hoogstraten, Samuel.—Born Dort, 1627; died there 1678. Though best known as a painter of still-life, he executed many small portraits. Houbraken, the engraver, was his pupil.

Van Keulen, Janssen.—*See* Van Ceulen, Janssen.

Van Leuw, Wilme.—A flower piece by this artist was exhibited at the Brussels Exhibition, 1912, the property of the Comtesse de Romzée.

*Van Leyden, Lucas.—Born at Leyden in 1494; died 1533. A signed portrait of this artist, by himself, was shown at the Brussels Exhibition, 1912, the property of the King of Wurtemburg. He is said by Bryan to have treated all branches of art (including engraving) with equal success, and he terms him the Patriarch of the Dutch School.

*Van Loo, Jean Baptiste (French).—Born Aix, 1684; died 1745. Historical and portrait painter. There were several artists named Van Loo. J. B. Van Loo was a pupil of his father, Louis. He became Académicien in 1731. Studied in Italy from 1712 to 1719, and came to England in 1738 with his son. He remained here for four years. He was favoured by the patronage of Sir Robert Walpole, and achieved much success as a portrait painter (*see* Walpole's *Anecdotes of Painting*).

Van Meytens, Martin.—Born at Stockholm 1695; died Vienna 1770. Enamel painter. Visited Rome and copied the old masters in miniature. His *Life* was published at Leipzig in 1797. An example of his work on a snuff-box inlaid with pearls is in the Wicanders collection. He is also represented at the Dresden Gallery. He was Academy Director at Vienna.

Van Orley, Richard.—Born Brussels, 1652; died 1732. A son of Pieter Van Orley. Painted miniatures, but was better known as a painter of historical subjects with architectural backgrounds, etc. He is represented in the Victoria and Albert Museum by a picture in gouache of 'Pandora opening the box,' dated 1692.

*Van Ostade, Adriaen.—Born Haarlem 1610; died 1685. A copy in miniature of a picture in the National Gallery, London, with slight alterations, was shown at the Brussels Exhibition, 1912, also a miniature representing an unknown young man in black, belonging to Mr. Kleinberger.

Van Pee, Henrietta.—*See* Wolters, Henrietta.

Van Pol, Christian.—Born Holland, 1752; died Paris, 1813. A pupil of Van Daël. A flower piece, signed, and dated 1792, was shown at the Brussels Exhibition, 1912, by Baron Oppenheim.

*Van Ryn, Rembrandt.—Born Leyden, 1606; died 1674. It would be absurd to claim Rembrandt as a miniature painter, but he occurs in this list as Mr. J. Heywood Hawkins showed a miniature in oils at the Kensington Loan Exhibition, 1865, attributed to him.

*Van Ruysdael, Jacob.—The eminent Dutch landscape painter. Born 1628, at Haarlem; died 1682. There were two small portraits in oils of himself and wife shown

at the Loan Exhibition, Kensington, 1865. The National Gallery is rich in works by this famous artist, over 20 examples being attributed to him.

VAN SCHUYLENBURGH, MARIE MACHTELD (*née* VAN SYPESTEYN).—Born 1724; died 1774. A portrait by this artist of William IV of Orange is in the Rijks Museum, Amsterdam.

VAN SERWOUTERS, PIETER.—Born 1586 at Antwerp; died 1657. Engraver of the seventeenth century. A portrait of an unknown man, in pen and ink, in the Wellesley collection, by this artist, fetched £6 10*s.* at the sale.

VAN SICHEM, CHRISTOPHE.—Flourished 1573–1601. A pen and ink, and water-colour drawing by this Dutch engraver of Queen Elizabeth, full-length, crowned, and holding the orb and sceptre, fetched £6 10*s.* at the Wellesley sale.

VAN SLINGELANDT, PIETER CORNELISZ.—Born Leyden, 1640; died 1691. Pupil of Gerard Dou, whose high finish and excessive pains he more than rivalled. Houbraken reports that he was three years without intermission in painting the portrait of the family of Meerman, and spent a month in painting a ruff. A portrait in plumbago of Cornelis Van Dalen by Slingelandt was exhibited at the Loan Exhibition, Kensington, 1865, and realised £30 at the Wellesley sale. Lemberger figures a portrait of a man, which he describes as powerfully and broadly painted.

*VAN SOMER, PAUL.—Born Antwerp 1576 (?); died 1621 London. In the catalogue of Lord Hothfield's collection is a miniature of Sir Henry Spelman which is given to Paul Van Somer. It is on a playing card, and has an inscription assigning it to that 'celebrated Flemish portrait painter encouraged by James I's nobility, date hereof 1610–1620.' The reputation of Van Somer is well established by many excellent portraits of Royalty and of the English nobility of his time. Examples hang at Hampton Court, St. James's Palace, and in the National Portrait Gallery, but he is not to be reckoned as a miniature painter.

VAN SON, I.—Born 1658; died about 1718.

VAN SPAENDONCK, GERARD.—Born Holland, 1746; died Paris, 1822. Pupil of Herreyns. Practised miniature painting in Paris, but afterwards devoted himself to

portrait painting. He was painter to Louis XVI, and became a naturalised Frenchman in 1774. He was a member of the Institut from its foundation. A flower piece by him was shown at the Exp. 18 S., Paris, 1906.

Van Voerst, Robert.—Engraver. 1579–1636. Engraved portraits of the English Court *temp.* Charles I. Mr. Wellesley owned a drawing of Sir Kenelm Digby, in pencil, supposed to be the original of the portrait in Van Dyck's *Iconographie*, 1636. It fetched £4 10*s.* at the sale of the collection.

Van Zandhuissen, E. L.—A miniature of Napoleon I, ascribed to him, was in the Isaac Falke sale, 1910.

Varaker.—Flourished 1819. A miniature of Lady Charlotte Cavendish-Bentinck signed Varaker is in the Welbeck collection, and is dated on the back 1819.

Vargas.—*See* de Vargas.

Vaslet, Louis.—Practised at York about 1770, and from 1775 to 1782 at Bath. Exhibited 1770–82 R.A. (10). In the catalogue he is described as of York, and, later, Bath. None of the portraits are named. Lord Hothfield owns 9 examples by this little-known painter, one of which was exhibited at the Brussels Exhibition, 1912, styled a portrait of Miss Vincent. At Merton College, Oxford, there is a series of portraits in pastel of persons connected with the College, dated from 1779 to 1796. Vaslet thus probably visited Oxford repeatedly.

Vassal (French; eighteenth century).—He belonged to the fraternity of St. Luke, and exhibited at the same time as Mme. Guiard, q.v.

Vassar, Miss L. (London).—Exhibited 1823 R.A. (1).

Vaughan, E. (London).—Exhibited 1772–1814 R.A. (13), S.A. (8), F.S.A. (5).

Váuquier, Robert (French).—Born at Blois; died 1670. Enamel painter. The Duke of Rutland owns an enamel of the 'Murder of Innocents,' after Raphael, by him.

Vauthier, —. (French).—Exhibited at Salon de la Correspondance in 1781.

*Velasquez, Diego Rodriguez de Silva Y.—Born Seville 1599; died Madrid 1660. The name of this eminent Spanish painter, one of the greatest in the annals of Art,

has no place in a list of miniature painters, but amongst the many portraits that he painted are some small ones in oil, one of which, on gold, was shown at the Burlington Fine Arts Club in 1889, and 2 of the Duke of Olivarez were shown at the Brussels Exhibition, 1912.

VELPER.—*See* WELPER.

VENACHER, —.—A miniature of Mrs. Sherard, lent by Mrs. Crossthwaite to the Loan Exhibition, Kensington, 1865, is thus inscribed.

VÉNEVAULT, NICHOLAS.—Court painter under Louis XV. Born at Dijon, 1697; died Paris 1775. A portrait by him of Louise d'Orleans, Princesse de Conti, fetched £15, at the Wellesley sale.

VERNER, JOSEPH.—Born at Berne, 1637; died there in 1710. Painter to the Court of Louis XIV. Lived at Vienna, Berlin and Paris. M. Porgès of Paris exhibited a work by this artist, signed, and dated 1665, at the Brussels Exhibition, 1912.

VERNET, CARL.—Born Bordeaux 1758; died 1835. 'Le Château des Cartes,' presumed to be the children of Louis Bonaparte, was shown at the Exp. 18 S., Paris, 1906. The Baroness Lambert de Rothschild exhibited a miniature representing, Joachim Murat on horseback, by this artist at the Brussels Exhibition, 1912.

*VERNET, CLAUDE JOSEPH.—Born at Avignon, 1714. Landscape and portrait painter. Died Paris, 1789. A pencil portrait of a lady by him fetched £2 10*s.* at the sale of the Wellesley collection.

VERNET, JULES.—Born about 1792; died in Paris in 1843. Exhibited at the Salon from 1812 to 1842. Four examples of this artist's work were exhibited at the Brussels Exhibition, 1912.

VERNISY.—*See* CHARDON.

VERONESE.—*See* CAGLIARI.

*VERRIO, ANTONIO.—Born Naples, 1634; died 1707. This well-known decorative painter was pensioned by Queen Anne, and there was a miniature portrait of her by him, painted in 1703, shown at the Loan Exhibition, Kensington, 1865.

VERSELIN, JACQUES.—Born 1648 ; died 1718. Was a member of the French Academy, 1687.

*VERTUE, GEORGE.—Fellow of the Society of Antiquaries. Born 1684 ; died 1756, and buried in the cloisters of Westminster. He is hardly to be reckoned as a miniature painter, but his valuable services in connection with the history of the art, and his copies, his engraved portraits, and so forth, entitle him to be mentioned in this work. Mr. Wellesley owned several plumbagos after pictures by Vertue, one of these, a pencil drawing of the Earl of Northampton, killed in the Civil War, was exhibited at the Victoria and Albert Museum. A portrait in miniature of Edward VI by this artist was shown at the 2nd Dickinson Loan Exhibition, 1885, the property of Sir Philip Rose, Bart.

VESTIER, ANTOINE (French).—Born Avallon, 1740 ; died Paris, 1824. He went to Paris in 1760, with little money and less knowledge. He entered the employment of a man named Révérend, an enameller who worked for the goldsmiths, whose daughter Marie he married. After the death of his employer, Vestier carried on the business, and made copies of pictures in enamel. He then took up portrait painting in pastel and in oils, and above all in miniature. He is also described as an engraver, but succeeded best, perhaps, in oils. He became a pupil of J. B. Pierre, and in 1786 was made Académicien, and exhibited at the Salon de la Correspondance. Vestier visited England, as did Gravelot, Falconet, and other French artists of the time, and there exists a portrait belonging to the Count Deloisne, executed in London, and signed ' Vestier *fecit*, 1776, London.' Vestier had a daughter Nicole, who afterwards married the famous François Dumont. She also painted in miniature. Vestier enjoyed a great reputation, perhaps not exceeded by any French miniature painter of his day. His drawing was correct, but he was an indifferent colourist, and had a fondness for grey tones. His work is easily confused with that of Lié Perin, Mlle. Capet, and others, who worked at the same time. It has not the same distinctive style that we find in Hall or Dumont. He is said to have imitated Mme. Vigée le Brun and Roslin in his draperies, but varied very much in his method of handling. In the Exp. 18 S.,

Paris, 1906, were a number of works attributed to Vestier from the Doistau, Schlichting, and Alphonse Kann collections, and there were 8 examples shown at the Brussels Exhibition, 1912, amongst them one of Mlle. St. Val, of the Comédie Française, as a vestal.

VESTIER, NICOLE.—Daughter of Antoine Vestier (see above). She married Dumont a year after her reception in the Académie, 1788.

VIEL (French; eighteenth century).—An architect. An amateur associate of the fraternity of St. Luke, Paris. He exhibited a miniature of Carle Van Loo, painter to the King.

*VIEN, JOSEPH MARIE.—Born 1716; died 1809. French historical and portrait painter. He was made painter to the King in 1788.

VIEN, MARIE JOSEPH.—He was the son of Joseph Marie Vien, the eminent painter (made a count by Napoleon I). Marie Thérèse Vien was the wife of Joseph Marie Vien, and mother of the miniature painter, Marie Joseph Vien. He was born in Paris 1761, and exhibited up to 1831. A portrait of Mirabeau, signed 'Vien *fils*,' is in Lady Northcote's collection.

VIERTEL, JOHN CHARLES FREDERICK.—Born at Copenhagen in 1772; died 1834. Lived at Stockholm. S.A.R. la Princesse Mathilde de Saxe exhibited a miniature of Frederica, Queen of Sweden, and her children, at the Brussels Exhibition, 1912. In the Wicanders collection there are several portraits by Viertel, all apparently marked by a certain heaviness of treatment.

VIETH, FRIEDRICH LUDWIG VON.—*See* VON VIETH, FRIEDRICH LUDWIG.

VIGE.—A French enameller. Flourished about 1780.

VIGÉE, MME.—*See* LE BRUN.

VIGNE, H. G. (London).—Exhibited 1785–87 R.A. (2).

VILLENEUVE, CLAUDE FRANÇOIS HENRI PETIT DE.—*See* DE VILLENEUVE, C. F. H.

VILLERS, L. (?)—A French artist who flourished 1787–1804. Described as little known but clever. Exhibited in the Salons of 1793 and 1804. Several of his works were contributed to the Exp. 18 S., Paris, 1906. An example by this painter was sold at Comte Mimeral's sale.

VILLIERS, JEAN FRANÇOIS MARIE HUET.—Son of J. B. Huet, the animal painter. Born in Paris 1772; died in London 1813. Exhibited as a miniature painter from 1799. Contributed to the Salon from 1794 to 1804. He came to England about 1803, probably as a refugee, when he was living in Leicester Square. In 1803 he contributed portraits of the Duke and Duchess of York, to whom he was made miniature painter in 1804. His contributions to the Academy in 1804–06 were under the name of Huet—all portraits, but occasionally he painted landscapes. The Comte de Chabrillan owns 2 portraits signed 'Villiers, H. 1802,' and M. Bernard Franck a portrait of Louis XVIII, painted in London in 1810. He also exhibited B.I. (9) and Old Water Colour (5). There are 3 examples of his work in the Victoria and Albert Museum, including one of Madame Catalani, the famous Italian singer (Dyce bequest). These and others were exhibited at the Brussels Exhibition, 1912, in the catalogue of which Villiers is described as painter to Louis XVI. He occasionally painted on marble.

VILLON.—An example of this artist's work was shown at the Exp. 18 S., Paris, 1906—a portrait of a lady in the costume of 1795 or thereabouts.

VILLOT, FREDERIC.—Born Halle 1739; died 1793.

VINCENT, ANTOINE PAUL (French; flourished early nineteenth century, but very little can be gleaned about him).—No relation to the François Vincents, father and son, nor to Mme. Vincent (Labille Guiard). He exhibited at the Salon from 1800 to 1804. There was an example of his work shown at the Exp. 18 S., Paris, 1906, from the Kann collection.

VINCENT, FRANÇOIS ANDRÉ.—Born Paris 1746; died 1816; French. A talented miniature painter. Mme. Guiard was his pupil and had a secret attachment for him from childhood, according to Bouchot. She married him after divorcing M. Guiard. There is a portrait of Bergeret at Besançon.

VINCENT, FRANÇOIS ÉLIÉ.—Born Geneva, 1708; died Paris, 1790; of Swiss origin. Father of François André Vincent. A pencil portrait of a gentleman by him in the Wellesley collection was exhibited at the Victoria and Albert Museum, 1914.

VINCENT, MME.—*See* LABILLE GUIARD *and* VINCENT, F. A.

VINCENT DE MONTPETIT.—*See* DE MONTPETIT, ARMAND VINCENT.

VIOLET, MISS MARIE (London).—Afterwards MRS. PULHAM. Exhibited 1808–11 R.A. (4). Daughter of Pierre Violet, and sister of Cecilia, who married Louis Ferrière.

VIOLET, PIERRE NOEL.—Born France, 1749; died London, 1819. Was miniature painter to Louis XV, Louis XVI, and Marie Antoinette. There is a portrait of his wife Marguerite (*née* Bicret)—who died in 1841—in the Victoria and Albert Museum. Painted the Queen of France—shown at the R.A. 1790. A portrait of the Prince Regent sold at the Hawkins sale for 8 guineas. In 1793 he settled in London, gave lessons in drawing, and wrote an *Introduction to Miniature Painting*. Exhibited 1790–1819 R.A. (114), and elsewhere.

VISPRE, FRANCIS XAVIER.—Fellow of the Society of Artists. Brother of the following. Exhibited 1760–89 R.A. (9), S.A. (53).

VISPRE, VICTOR.—Born in France. Towards the end of the eighteenth century he was practising in Dublin, contributing thence small life-size portraits on glass to the Spring Gardens Exhibition 1763–78 R.A. (7), S.A. (22), F.S.A. (5).

VISSCHER, CORNELIS DE.—*See* DE VISSCHER, CORNELIS.

*VIVIEN, JOSEPH.—Born at Lyons 1657; died 1734. Well known as a French portrait painter. Spent the end of his life in the service of the Elector of Bavaria. His portrait is amongst those of distinguished artists in the Uffizi Gallery, Florence. He has been called the French Van Dyck, but he is not a recognised miniature painter.

VOBELAR (or ROBELAR?).—A head of a young lady, on panel, signed Hans Robelar, or Vobelar, was exhibited at the Dickinson Loan Exhibition of Miniatures, 1880, by Mr. G. J. Jemmett Browne.

VOGEL, C. F.—A German artist whose dates are unknown. Dr. Karl Asplund surmises that he may be the Christopher Vogel, an engraver, who worked at Dresden between 1610 and 1650. In the Wicanders collection are two examples.

VOILLE, JEAN LOUIS (French ; eighteenth century).—There is a portrait of Count Souvaroff, the favourite of Catherine of Russia, which, in the catalogue of Lord Hothfield's collection, is attributed to Voille. A pupil of Drouet the younger, he went to Russia towards the end of the eighteenth century. According to the authority just quoted, he was made Court painter in Russia in 1780, returned to Paris in 1795, and exhibited in the Salon in that year. He afterwards returned to Russia.

VOILLER. — Represented at the Hermitage, Petrograd. Probably a misprint for Voille, q.v.

VON ANREITER.—*See* ANREITER.

VON MELEM, HANS.—An imitator of Holbein.

VON ROTHENFELS ROTH, J. G.—Mentioned by Nagler. Belonged to the seventeenth century.

VON SAAR, KARL.—Born Austria 1771 ; died Vienna 1853. One of the most prolific Viennese masters of the first part of the nineteenth century (Lemberger).

VON SANDRART, LORENZ (S. German). 17th to 18th century.

VON VIETH, FRIEDRICH LUDWIG (Austrian).—Born about 1750 ; worked in Vienna, after giving up a military career. Died at Vienna after 1810.

VON WRIGHT, GEORG JONAS.—A Swedish artist. Born 1754 ; died 1800. He was in the Army. Judging by examples in the Wicanders collection, his work would appear to be of a decidedly amateurish character.

VORSTERMAN, LUKE.—Flemish engraver. Born at Antwerp, Walpole says, in 1595 ; died 1675. A pencil drawing of Cardinal Bentivoglio by him, after Sir A. Van Dyck, fetched a small sum in the sale of the Wellesley collection.

VÓS, SIMON.—*See* DE VOS.

VRELANT, GUILLAUME.—An illuminator. Fifteenth century. Worked at Brussels. A work by him, illustrating *Les Chroniques de Hainault*, was exhibited at Brussels 1912, belonging to the Bibliothèque Royale de Belgique.

V.—At the Waller sale (Christie's, 1910) a miniature of a lady with powdered hair, thus signed, and dated 1797, fetched 42 guineas. It resembled P. A. Hall's work.

WADE, W. R. (London).—Exhibited 1824 R.A. (1).

WAGEMAN, THOMAS CHARLES.—Born 1787; died 1863. First exhibited at R.A. in 1816, contributing water-colour portraits, with an occasional miniature, up to 1848, including many actors in character. He was appointed portrait painter to the King of Holland. A portrait of the Hon. Augusta Leigh—Byron's half-sister—fetched £12 at the Wellesley sale.

WAGNER, CECILIA (London).—Exhibited 1814 R.A. (1).

WAGON.—A pupil of Augustin. French; eighteenth century. A mediocre artist; contemporary of Sieurac, Fontallard, etc.

WAINEWRIGHT, W. F. (London).—Exhibited 1835–50 R.A. (9). He painted landscape latterly.

WAISS, ANTON.—Court painter to the Archduke Ferdinand of Tyrol, according to Lemberger.

WAITE, W. (London).—Exhibited 1800–21 R.A. (4).

WALCH, JOHANN.—Born Kempten, 1757; died Augsburg, 1816. A portrait of the Archduke Charles of Austria by Walch, dated 1799, is in the Dresden gallery. This artist was a German.

WALDINI, PETRUCCIO.—Is known as an illuminator, but Vertue mentions a miniature of Sir Philip Sidney as being painted by him.

WALDMÜLLER, FERDINAND GEORG.—Born Vienna, 1793; died 1865. Pupil of Lampi, q.v. Imitator of Sir Thomas Lawrence. Curator of Lemberg galleries.

*WALKER, ROBERT.—Died about 1660. Contemporary of Van Dyck. A powerful portrait painter. There was a small portrait of Strafford by him, shown at the Loan Exhibition, Kensington, 1865, by the Hon. Ashley Ponsonby. He painted Oliver Cromwell and the Parliamentary leaders.

WALKER, MRS. WILLIAM (London).—Born 1800; died 1876. Elizabeth, second daughter of S. W. Reynolds, the mezzotint engraver, and wife of William Walker, the historical engraver. She began to learn engraving when only 14, under Lupton. Taking lessons in painting on ivory, she adopted this branch of art as her profession, and was made miniature painter to William IV. She exhibited

for many years at R.A., contributing 50 examples of her brush—up to 1835 as Miss Elizabeth Reynolds, and 7 others, 1846–50, as Mrs. Wm. Walker.

WALLER, MISS ELIZA (Blackheath).—Exhibited 1828–38 R.A. (5).

WALLERIJ, NICOLAS.—Date of birth and death unknown. Two small enamels of Charles X and Queen Hedvig Eleonora are in the Wicanders collection.

*WALPOLE, HORACE.—Amateur. The Duchess of St. Albans has a miniature by him, which was shown at the Guelph Exhibition (No. 599).

WALTHER, P.—Mr. F. Wellesley owned a miniature on ivory of a young girl, profile, with curly hair, in white, Empire period, dated 1801, from the Falcke collection. It realised £4 10*s.* at the Wellesley sale.

WALTON, MRS.—Exhibited 1789 R.A. (1). An honorary exhibitor.

*WANDELAAR, JAN.—Dutch designer and engraver. Born Amsterdam, 1690; died Leyden, 1759. Best known by a series of 34 anatomical plates. He is said also to have painted portraits, and in the Wellesley collection there was a portrait of Admiral Lord Anson, drawn *ad vivum*, and dated 1750, engraved by Houbraken, which realised £4 at the sale.

WARD, GEORGE RAPHAEL (London).—A miniature by him was shown at the Dickinson Loan Exhibition of Miniatures, dated 1823. Exhibited 1821–64 R.A. (40), S.B.A. (11), New Water Colour (1).

WARD, MRS. G. RAPHAEL.—Exhibited under her maiden name of Mary Webb 1823–27 R.A. (10). Exhibited 1828–49 R.A. (31), S.B.A. (15), New Water Colour (2).

*WARD, JAMES, R.A.—Born in London, 1769; died Cheshunt, 1859. Studied with John Raphael Smith. His works show the influence of Morland. Exhibited at R.A. from 1792 to 1855 some 300—including many portraits, but animals largely predominate. Elected A.R.A. 1807, and Academician four years later. A portrait of Carmborlof, aide-de-camp to the Emperor Alexander I, drawn by Ward during the visit of the Allied Sovereigns in 1814, fetched £3 10*s.* at the Wellesley sale.

WARNER, —. (London).—Exhibited 1775–88 R.A. (1), S.A. (2), F.S.A. (1).

WARWICK, MRS. —.—Exhibited 1823 R.A. (1). An honorary exhibitor.

WASSER, ANNA.—Born Zurich, 1679; died 1713. A pupil of Joseph Werner, to whom she was but little inferior. She copied some of his works, and painted at most of the German Courts, where her work was much esteemed. She also excelled in pastoral subjects.

WATERS, W. (London).—Exhibited 1792–1800 R.A. (14).

WATKINS, W. H. (London).—Exhibited 1843–49 R.A. (16).

WATSON, JOHN (afterwards SIR JOHN WATSON GORDON, having assumed the name of GORDON), R.A., P.R.S.A.—Born 1778; died 1864. The well known Scottish artist, who, according to the *Dictionary of National Biography*, was the leading portrait painter after Raeburn's death. Exhibited R.A. 1817–64 some 125 portraits, of which some were miniatures. From 1817–25 he exhibited (3) under the name of Watson, and from 1827 onwards as Gordon.

WATSON, JOHN (London).—Exhibited 1848–52 R.A. (3).

WATSON, THOMAS.—A well-known engraver, especially after Sir Joshua Reynolds. Born 1743; died 1781. He kept a print-shop in Bond Street, London, with W. Dickinson, from 1778 to his death. A portrait of Warren Hastings, in pencil, by Thomas Watson, fetched £4 15*s.* at the Wellesley sale.

WATSON, WILLIAM (London).—Exhibited 1828–59 R.A. (43).

WATTS, J. (London).—Exhibited enamels 1794–96 R.A. (2).

WATTS, WALTER HENRY (London).—Was a member of the Society of Associated Artists. He sometimes painted subjects in oil, but gained a name as a miniature painter. Exhibited 1803–30 R.A. (67), B.I. (9), Old Water Colour (6), and elsewhere.

WAY, JOHAN VILHELM CARL.—Born Gottland, 1792; died Stockholm, 1873. He studied in Brussels, and, later in life, practised at Stockholm, where he died. He enjoyed Royal patronage, and in the Wicanders collection there is an impressive portrait of Josephine, Crown Princess of Sweden and Norway, wearing ermine and crown, signed 'Way, 1824.'

WEBB, MISS MARY.—*See* MRS. GEORGE RAPHAEL WARD.

WEBBER (London).—Exhibited 1771 S.A. (1).

WEBSTER, SIMON (London).—Free Society of Artists. Exhibited 1762–80 S.A. (16), F.S.A. (1).

WEIGALL, MISS JULIA (London).—Afterwards MRS. CAPES. Exhibited 1848–64 R.A. (19).

WELLER, MISS AUGUSTA (London).—Exhibited 1836–39 R.A. (3).

WELLINGS, W. (London).—Exhibited 1793 R.A. (2).

WELLS, HENRY TANWORTH, R.A.—Born in London, 1828. Received instruction at Messrs. Dickinson's studios in New Bond Street, and contributed 9 miniatures from thence to the R.A. 1846–49. Mr. A. Graves states that Wells painted miniatures almost exclusively up to 1860. Several miniatures on ivory by him were shown at the Loan Exhibition, Kensington, 1865, including one of H.R.H. the Princess Mary of Cambridge (1853), lent by Queen Victoria. His later career as a popular and successful portrait painter in oils is well known. He exhibited over 200 works at the Academy. Was elected A.R.A. in 1866, and R.A. four years after.

WELLS, MRS. (London).—Exhibited 1806 R.A. (2).

WELPER (or VELPER) J. DANIEL (French ; eighteenth century).—Flourished between 1700 and 1789. Was attached to the Departement des Affaires Étrangères between 1750 and 1770. He was drawing-master to the daughters of Louis XV, and was paid 240 livres for his miniatures as Royal presents. An example was shown at the Exp. 18 S., Paris, from Baron de Schlichting's collection.

WERFF.—*See* VAN DER WERFF.

WERNER, JOSEPH.—Born Berne, 1637 ; died 1710. A pupil of Matthew Merian, the Frankfort artist. Employed by Louis XIV, he painted for the French and Austrian Courts, and was made Director of the Berlin Academy by Frederick, Elector of Brandenburg, in 1696.

WERTMÜLLER, ADOLPH ULRIC (Swede).—Went to America in 1794. A member of the Academies of Sculpture and Painting at Paris and Stockholm. He is best known as having painted a striking portrait of Washington. Strictly speaking, he was not a miniature painter, but executed some small portraits in crayon and oils which

were so fine in colour and finish that they may be classed with miniatures.

WESER, ERNST CHRISTIAN.—Born at Dresden, 1783; died there 1860. Represented in the Royal Gallery, Dresden.

WESTALL, RICHARD, R.A.—Born Hertford, 1765; died 1836. His reputation has been made as a book illustrator, but he frequently painted small portraits in water colour, and some miniature works by him were shown at the Loan Exhibition, Kensington, 1865. Owing to speculations in 'Old Masters,' the last years of his life ended in pecuniary embarrassment.

WETHERILL (London).—Exhibited 1773–83 R.A. (1), S.A. (1).

WEYET (French; early nineteenth century).—A pupil of Aubry, q.v.

WEYLER, JEAN BAPTISTE.—Born Strasburg, about 1745; died Montmartre, 1791. Enamel and miniature painter. He was made an Academician (French) in 1779, and his *morceau de réception*, a portrait of Comte d'Angivillier, is now in the Louvre. He exhibited in the Salon from 1773 to 1791. He painted Peter the Great, and a portrait of Prince de Polignac by Weyler was shown at the Dickinson Loan Exhibition of Miniatures, 1880, the property of Lady George Pratt. His wife, who was also an enamel painter, but inferior to him, became Mme. Kugler after his death, and was commissioned at the beginning of the nineteenth century to finish a series of portraits which Weyler had commenced.

WHEATLEY, MRS. F.—*See* POPE, MRS. CLARA MARIA.

WHEELER, T. (London).—Exhibited 1817–45 R.A. (49).

WHITE, GEORGE.—Engraver and painter. Born about 1671; died about 1731. Son and pupil of Robert White, the eminent engraver *ad vivum*. He began as a portrait painter, both in oils and miniature, but his chief works are engravings, mostly mezzotints, of which Challoner Smith describes nearly 60 plates. In the Wellesley sale there were several drawings in plumbago, of which Charles II, exhibited at the Burlington Fine Arts Club in 1889, was the finest, and realised £27 at the sale.

WHITE, ROBERT.—Born London, 1645; died 1704. Was a pupil of David Loggan, and worked in his manner, *ad*

vivum. He engraved many portraits. Vertue possessed 275 works by him. He had, it is said, 'a wonderful power of taking the air of a face.' At one time he had amassed a considerable sum of money, which he afterwards lost. There were 5 examples of Robert White in the sale of the Wellesley collection; one of a Judge, and one of a Bishop, both of the time of Charles II, fetched £17 and £9 respectively.

WHITTAKER, W., JUNR. (London).—Exhibited 1827 R.A. (2).

WHOOD, ISAAC.—Lived in the reign of George I, and excelled in portraits in oil and on vellum. Known for his blacklead drawings, mostly profiles.

WICHE, J. (London).—Exhibited 1811–26 R.A. (16).

WIERIX, JOHAN.—Born Amsterdam 1550. An eminent Dutch engraver, who drew with pen and ink on vellum members of the House of Nassau, which were exhibited at the Burlington Fine Arts Club, 1889.

WIGGINS, F.—Exhibited 1790–91 S.A. (3).

WILDING, —. (London).—Exhibited 1762–69 S.A. (10), F.S.A. (2).

WILKES, —.—Mrs. Thomas Dyer Edwardes owns a miniature of Prince Charles Edward Stuart signed Wilkes.

*WILKIE, SIR DAVID, KNT., R.A.—Subject painter. Born Fifeshire, 1785; died at sea, 1841. His career and works are well known. He is not to be classed as a miniature painter, although he painted miniatures in his early days, two examples of which were shown by Mr. Alfred Morrison at Burlington House in 1879—one being a portrait of a gentleman, the other the artist's brother. The small scale and exquisite finish of his best work would have enabled Wilkie to have excelled in painting miniatures, had he been so minded. Mr. Wellesley owned a small, coloured chalk drawing of Sir Walter Scott, ascribed to Wilkie. In Allan Cunningham's *Life of Wilkie* mention is made of many portraits, executed while studying in the Trustees Academy (Edinburgh), of miniature size, some in pencil, some in oils, and others in water colours. In the correspondence printed by Cunningham, Wilkie writes, in 1804 to a fellow student: 'Send me a piece of ivory the same size as the piece of paper enclosed for painting a miniature

on.' In that year he painted a Frenchman at Crawford Lodge, Mr. Vial, Mr. Moncrieff, John and James Wilkie, and the year following mention also is made of miniature painting by him.

WILKIN, CHARLES (London).—Exhibited 1783–1808 R.A. (24).

WILKIN, FRANK W. (London).—Son of Charles Wilkin, the engraver. Died 1842. He began very early in life as a miniature painter, and made truthful copies in water colour of the old masters. He painted also a large picture of the Battle of Hastings, for which he received 2,000 guineas. He exhibited at R.A. from 1806 to 1841.

WILKIN, HENRY (London).—Exhibited 1831–47 R.A. (57), S.B.A. (17).

WILKINS, J. F. (London).—Exhibited 1835–36 R.A. (2).

WILKINS, MRS.—Exhibited 1813 R.A. (1).

WILKINSON, R. (London).—Exhibited 1788–89 R.A. (2).

WILLIAMS, C. (London).—Exhibited 1825–26 R.A. (5).

WILLIAMS, MISS.—Exhibited 1784 R.A. (1).

WILLIAMS, SAMUEL.—Wood engraver. Born Colchester, 1788; died 1853. He was apprenticed to a house painter; adopted wood engraving as a means of livelihood, in which he showed much ability, illustrating, amongst many other publications, Hone's *Everyday Book*. He painted some miniatures.

WILLIAMS, —. (London).—Exhibited 1773 S.A. (1)—a lady in the character of Cleopatra.

WILLIAMS, WILLIAM.—An English artist who was painting in Philadelphia in 1746.

WILLIS, MISS (London).—Exhibited 1839–43 R.A. (2).

WILPES, —.—A portrait of the Duchesse de Duras by this artist was exhibited at the Burlington Fine Arts Club, 1889, and Mr. Bonnor exhibited a portrait of a lady at the Loan Exhibition, Kensington, 1865.

WILSON, —.—Exhibited 1779 F.S.A. (2). An honorary exhibitor.

WILTHEW, L. (London).—Exhibited 1781–85 R.A. (11).

WIME.—*See* DE WIME.

WINBERG, M.—A miniature of the Emperor Alexander II of Russia, signed M. Winberg, is in the Dresden Gallery, but particulars of the artist's life are wanting in the catalogue. He is probably the same man as I. Windberg, q.v.

WINDBERG, IVAN.—Of Russian extraction. Born in Stockholm, where he flourished during the first half of the nineteenth century. He worked at Petrograd between 1830 and 1850. He was a member of the Berlin Academy in 1834, and of the Russian Academy in 1846. He painted Nicholas I, and was represented at the Brussels Exhibition, 1912, by a portrait of a Prussian General. In the Wicanders collection are 2 pleasing examples of this artist's work.

WINDSOR, F. J. (London).—Exhibited 1839 R.A. (1).

WING, ADOLPHUS H. A. (London).—Exhibited 1848 R.A. (1).

WINGFIELD, PETER (London).—Exhibited enamels 1767–75 R.A. (4), S.A. (4).

WINKLER, ELISE (German; eighteenth century).

WINS, M. A. H. (London).—Exhibited 1843 R.A. (1).

WINSER, CHARLES (London).—Exhibited 1830–41 R.A. (2).

WINSTANLEY, HAMLET.—Born 1700; died 1761. Engraver and pupil of Sir G. Kneller. He painted portraits, some of which were exhibited at the Burlington Fine Arts Club, 1889. He was the son of Henry Winstanley, the architect of the Eddystone Lighthouse. Some pencil drawings by him fetched small prices at the Wellesley sale.

WINTERHALTER, FRANZ XAVIER.—Born at St. Blaise (Baden) in 1805; died at Frankfort-on-the-Maine, 1873. A fashionable portrait painter of his day, patronised by Royalty. He painted Queen Victoria and Prince Albert, and there was a miniature of the former shown at the Brussels Exhibition, 1912.

WIRTS, HANS JACOB.—A Swiss artist. Born at Zurich; died at Reichenbach in 1773. A portrait of Evrard Louis, Prince of Würtemberg, by this artist, was shown at the Brussels Exhibition, 1912.

WITCHELL, THOMAS (London).—Exhibited 1778–80 R.A. (36).

WIVELL, A., JUNR. (London).—Exhibited 1848–49 R.A. (2).

Wogan, Thomas (London).—Died Dublin 1780. Studied in the Dublin Academy and in London. He exhibited 1776–78 R.A. (9), and enjoyed a contemporary reputation.

Wolff, Benjamin (German).—Born Dessau, 1758; died (according to the catalogue of the Hothfield collection) 1825. This artist was a German Jew, who, in 1814, was made Keeper of the Amsterdam Gallery. He 'painted miniatures; but his favourite occupation was copying old Italian masters in oil or making very small reproductions of them in water colour. He spent part of his time in Italy, and also visited the Dutch Indies and Macao.' A portrait of Sir Harry Veralst Darell, Bart., belongs to Lord Hothfield. It is dated 1795.

Wolters, Henrietta (*née* Van Pee).—Born 1692, at Amsterdam; died same city, 1741. Pupil of her father and of C. le Blon. She painted her own portrait and that of her husband, which are in the Rijks Museum, Amsterdam. Van Dyck was her model, and she copied his works in miniature. She refused offers from Peter the Great and the King of Prussia to settle at Petrograd and Berlin.

Wolters, Hermanus.—Born at Zwolle, 1682; died at Haarlem about 1756. Married Henrietta van Pee, a well-known miniature painter, q.v.

Wood, Joseph (American).—Eighteenth century miniature painter who painted in New York with John Wesley Jarvis.

Wood, William.—Born Suffolk 1760 or 1768; died 1809. Lived for a time at Ipswich, afterwards he practised in London. His colour is sometimes rather hot—see examples of his work in the Salting collection, Victoria and Albert Museum. He exhibited over 100 miniatures at R.A. from 1788 to 1808, also a few at B.I., and elsewhere, and was President of the short-lived Society of Associated Artists. Lord Hothfield contributed to the Brussels Exhibition, 1912, a miniature of Dorothy L'Estrange, known as 'Dolly the tall.' A miniature of a lady in a turban fetched £16 at the Wellesley sale. Three portraits by Wood of members of the Watson family were shown by the Rev. C. W. and Miss M. Bullock at the British Empire Exhibition, 1924.

Woodley, C. (London).—Architect and miniature painter. Exhibited 1819–27 R.A. (9).

Woodley, G. (London).—Exhibited 1836–43 R.A. (5).

Woodley, W. (London).—Exhibited 1821 R.A. (1).

Woodman, Richard (London).—Exhibited 1820–49 R.A. (12). In the Wellesley collection was a portrait by him of Washington, full-length, in uniform, engraved in 1783.

Woodward, J. (London).—Exhibited 1820–32 R.A. (19).

Woodward, William (London).—Exhibited 1771 R.A. (1).

Worlidge, Thomas.—Portrait painter and etcher. Born 1700; died Hammersmith, 1766—he thus saw three Georges on the throne. He first painted at Bath, drawing miniature portraits with pencil on vellum, then tried oils without success, and afterwards applied himself to drawing and etching. His etchings, in the manner of Rembrandt, ultimately became fashionable. Lord Portarlington has a miniature of this artist as Rembrandt, painted by himself. Two small plumbago designs for book illustration fetched £13 10*s*. at the Wellesley sale. His wife was a noted beauty, the daughter of a toyman at Bath. Exhibited 1761–66 S.A. (4), F.S.A. (7).

Wrench, Miss Mary.—She supported her family by her efforts as a miniaturist, but, as Miss Wharton observes, this was a profession by no means well paid in those days. She worked in Philadelphia prior to the Revolution, and took lessons from Charles Wilson Peale. She married a Mr. Rush, after which she relinquished art.

Wright, H. Pooley.—There is an oak panel at Ham House, signed 'H. P. W., 1646.' Wright is said to be a connection of Michael Wright Scot, and is believed to have been a pupil of David des Granges. A portrait of Mary, daughter of Charles I and mother of William III, is at Ham House. (See Mrs. Roundell's catalogue of pictures at Ham House, vol. ii.)

Wright, John.—Died 1819. Practised in London, in the latter part of the eighteenth century. His likenesses are good and pleasing, and his art was well esteemed. He exhibited 57 miniatures at R.A. from 1795 to 1819, soon after which time he committed suicide. At the Hawkins sale, 1904, at Christie's, a miniature of Lady Fitzroy Somerset was sold for £35. Mr. Wellesley owned a miniature by this artist of Harriet Mellon, afterwards Duchess of St. Albans—exhibited at R.A. in 1799

—which fetched £30 at his sale. A portrait of Lady Southampton, lent by the Hon. Mrs. Keppel, was shown at the British Empire Exhibition, 1924.

Wright, Mrs. Priscilla (London).—Exhibited 1831–32 R.A. (4).

Wright, Thomas (London).—Engraver and portrait painter. Born 1792; died 1849. Pupil of Henry Meyer. Exhibited 1815–47 R.A. (14), and elsewhere.

Wyon, Mrs. W. H. (London).—Exhibited 1846 R.A. (1).

W., H.—A miniature of an officer, thus signed, was in the Whitehead sale, and Mrs. Ashcroft owns a miniature signed 'H. W., 1686.'

W., M.—These initials are on miniatures of Miss Wells and Countess de Grammont in the Buccleuch collection.

Young, —. (Bristol).—Exhibited 1767–83 S.A. (4), F.S.A. (2).

Zahnaroff.—Represented at the Hermitage, Petrograd.

Zandhuissen, E. L. van.—*See* Van Zandhuissen, E. L.

Zeeman (or Seeman), Enoch.—Born Dantzig, 1694; died 1744. His father brought him to London. He painted many portraits in a minute, careful manner, according to Redgrave, and was represented at the Loan Exhibition, Kensington, 1865. Horace Walpole gives an account of him, stating he 'remembered (him) in much business,' adding that his father and three brothers followed the same profession, 'but Enoch was most in fashion.'

Zeigler, —.—Exhibited 1768 F.S.A. (1).

Zincke, Christian Frederick.—Miniature painter and enamellist. Born Dresden, 1684; died London, 1767. He signed his work 'C. F. Zincke,' and 'C. F. Zincke *fecit*.' His face and figure are familiar to print collectors from the mezzotint by J. Faber, Junr., after H. Hysing, representing him and his wife—he holding a crayon, and she a miniature, reproduced in Foster's *British Miniature Painters and Their Works*. Zincke was the son of a goldsmith. He came to England in 1706, and was patronised by George II. The Prince of Wales appointed him his cabinet painter. His portraits are numerous, and displayed all the glories of the

full-bottomed wig of the period, for he was the fashionable painter of the day, and is said to have advanced his prices from 20 to 30 guineas, to limit the number of his sitters. His colouring is brilliant, and his works have a 'spick and span' look not altogether pleasing to a critical eye. Moreover, there is a great sameness in them, and they are marred by the formal character of the art of his time, which bears a strong impress of the influence of Kneller. His eyesight failing, he retired in 1746. Walpole asserts he surpassed Boit, whose pupil he was, and rivalled Petitot. A plumbago portrait of Kitty Clive was exhibited at the Brussels Exhibition, 1912, and fetched £6 at the sale of the Wellesley collection, and a portrait of the 4th Lord Byron, an enamel, realised £20. There are some examples of exceptional quality in the Duke of Northumberland's collection at Alnwick Castle.

ZINCKE, PAUL F.—A portrait and enamel painter. Grandson of Christian Frederick Zincke.

*ZOFFANY, JOHAN, R.A.—Born Frankfort, 1733; died Strand-on-the-Green, 1810. This well-known artist cannot strictly be classed as a miniature painter, but the small scale and finish of some of his portrait groups bring him almost within the category, and examples—two of the daughters of George III—were exhibited at the Loan Exhibition of Miniatures, Kensington, 1865.

*ZUCCHERO, FREDERICO.—Born 1543; died at Rome, 1609. Was employed by Pope Gregory XIII, but fled to France, and in 1574 he came to England, where he painted Elizabeth, Sir Nicholas Bacon, and other distinguished persons. There are several small portraits of Elizabeth attributed to him, and the Earl of Derby has a portrait of Mary Sidney, Countess of Pembroke, in oils on copper, by him. But whilst there is no question of his ability as an artist, his connection with miniatures is very slight, although he is said, according to tradition, together with Nicholas Hilliard, to have instructed Isaac Oliver.

*ZURBARAN, FRANCISCO.—This powerful Spanish painter was born in Estremadura in 1598; he studied in Seville, and died at Madrid 1662. There are examples of his art in the National Gallery, and a miniature of Cardinal Tolet, ascribed to him, was shown at the Brussels Exhibition, 1912, the property of the King of Würtemberg.

Zurich, Jean.—Born Dresden, 1685; died London about 1735. He was son of a jeweller, and was bred to the business. He studied in the Berlin Academy, and came to England about 1715, where he met with encouragement, 'but now forgotten, and obscured by his countryman Zincke,' says Walpole.

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